

B'NAI B'RITH HILLEL FOUNDATION

AT THE PENNSYLVANIA STATE UNIVERSITY

RAVBI BENJAMIN M. KAHN
Director



224 LOCUST LANE
STATE COLLEGE, PENNSYLVANIA
TELEPHONE ADams 7-2400

8-3-59

Dear Sirs:

Please send us one (1) silk
screen print by Dr. Shalom entitled
"alphabet of Creation." I would
appreciate your sending it to us by
first class mail (or parcel post special
delivery). Thank you for your immediate
attention.

Sincerely yours,
Benjamin Kahn

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-32H

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

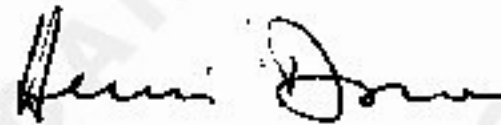
August 3, 1959

The Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

We are in the process now of writing our press releases on our exhibition schedule for the coming 1959-1960 season, and we would greatly appreciate your sending us a short biographical sketch on Mrs. Halpert. This would be a great help.

Yours sincerely,



Henri Dorra
Assistant Director

HD/ng

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

323 First St.

Dunellen, N.J.

Aug. 3, 1959

Downtown Gallery
32 E. 51st St.
New York, N.Y.

Gentlemen:-

Kindly advise me in the enclosed stamped envelope whether you would be interested in purchasing a painting called "A. Charming Sight", painted by Henry Bacon, in 1880, and entered according to Act. of Congress in 1881 by M. Knoodler in office of Librarian of Congress at Washington, D.C. It states this on bottom of picture.

What is value of this picture.

Thanking you for your courtesy.

Yours truly,

Anna M. Kochen
Anna M. Kochen

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 members are responsible for obtaining written permission
 from both artist and publisher involved. If it cannot be
 established after a reasonable search whether an artist or
 publisher is living, it can be assumed that the information
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WHATEVER THE ERRAND
 USE EL 5-5049
WESTERN UNION
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WESTERN UNION TELEGRAM

W. P. MARGNALL, President

Time is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

SYMBOLS	
DL	Day Letter
NL	Night Letter
LT	International Letter Telegram

1201

1959 AUG 3 PM 12 20

NA042 GOVT PD=TDN PWS WASHINGTON DC 3 1158A=

DOWNTOWN GALLERY=

32 EAST 51 ST=

REURTEL JULY 21 SEND SHAHN WHEAT FIELD SERIGRAPH
 PRINT ADDRESSED RECEIVING UNIT OVER DIVISION. THIS IS
 ORDER 0232B. INVOICE IN TRIPLICATE=
 RECEIVING UNIT ORDER DIVISION LIBRARY CONGRESS=

21 0232B=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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GROUP 1 - FIVE FTD 228

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IN-REMARKS.

Daisy V. Shapiro 200 East End Avenue New York 28, New York

Aug. 3 - 57

Down Town Gallery, Inc.
32 E. 51 St.

Dear Mr. Halpert,

Enclosed please
find third payment on the oil
"Winter Trees, 1950" by G. O'Keeffe,
making payments totaling \$1266 thus
far - with a balance due of \$1000.

I continue to enjoy the painting
very much - but the frame must be
adjusted a bit.

Sincerely,

Daisy V. Shapiro

SYRACUSE UNIVERSITY

SYRACUSE 10, NEW YORK

COLLEGE OF FINE ARTS • School of ARCHITECTURE • School of MUSIC • School of ART

August
3
1959

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

This is to confirm our conversation concerning the possibility of a Ben Shahn retrospective exhibition to be held here at the Lowe Art Center during the month of February 1960.

I should like to bother you as little as possible on this enterprise and will try to borrow most of the work from museums and collectors.

Perhaps Ben does not need the publicity and recognition but still I should like to do a good job of the exhibition and the catalog presentation. It would be a privilege to do this as a tribute to him and also to acquaint the younger people with his work and something of his distinguished career.

Whatever expenses are involved will be taken care of by Syracuse University.

I trust you and Mr. Nixon had an enjoyable time in Moscow.

Cordially yours,



Laurence Schmeckebier
Professor of Fine Arts and Director
School of Art

LS:MS

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THE WESTMORELAND COUNTY MUSEUM OF ART

221 NORTH MAIN STREET

GREENSBURG, PENNSYLVANIA



Paul A. Chew, Ph.D.
DIRECTOR

Telephone—Greensburg 2341

August 3, 1959

The Downtown Gallery,
32 East 51st Street,
New York 22, New York

Gentlemen:

We are sorry that due to some unforeseen circumstances the transportation that will be delivering your items from the present exhibition, "250 Years of Art in Pennsylvania," has been changed from Wednesday, August 5 to Friday, August 7.

We are extremely sorry for this inconvenience and hope it will not interfere with your schedule; however, if this date is not suitable, please notify this office.

Sincerely,

Director

PAC:ry

BOARD OF DIRECTORS WOODS-MARCHAND FOUNDATION

John Barclay, Jr.
Thomas Lynch

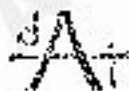
Roger K. Buxton
Calvin E. Pollins

Streuby L. Drumm
John A. Robertshaw
Louis E. Sensenich

Walter Read Hovey
James H. Rogers

Richard D. Laird
Rev. William G. Ryan

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.



THE DAYTON ART INSTITUTE

Forest and Riverview Avenues, Dayton 5, Ohio • Telephone: Baldwin 3-5277

August 4, 1959.

Miss Edith G. Halpert, Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.

Dear Miss Halpert:

Forgive my long delay in answering your enquiry concerning an exhibition by Max Weber at the Dayton Art Institute in 1942. A cursory check of our files, at the time your letter arrived, did not yield anything concrete. Only recently have I been able to make an extensive search in our record storage - to no avail.

I regret that we cannot furnish a record of this exhibit. Apparently no catalog was issued for this show.

Sincerely yours,

Mildred Raffel

Mrs. Alvin Raffel,
Business Manager.

MR:hr

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DEPAUW UNIVERSITY
GREENCASTLE, INDIANA

August 4, 1959

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

I am very sorry that my letter of June 1 did not reach you. In that letter I stated that it would be entirely satisfactory for Mr. Shahn to send his drawings framed. This, naturally, also applies to Miss O'Keeffe's drawings.

We hope these drawings will reach us by September 10.

I sincerely regret your not having heard from us earlier. I do hope you will enjoy your trip to Europe and we are looking forward to receiving the drawings.

Sincerely,

A. Reid Winsey

A. Reid Winsey
Head of the Art Department

AEW: lml

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SMITH COLLEGE MUSEUM OF ART
NORTHAMPTON, MASSACHUSETTS

August 4, 1959

Miss Edith G. Halpert
32 East 51st Street
New York, N. Y.

Dear Miss Halpert:

Mrs. Morris Tyler of Fairgrounds Road, Woodbridge, Connecticut, has agreed to lend to our fall exhibition of paintings owned by Smith alumnae the desert scene by Georgia O'Keefe--an oil--that she bought from you several years ago. We are in desperate need of a good 8 x 10 photo of this for our catalogue and I hope very much that you can send this to me together with whatever information you have about the painting (date, exhibitions, publications, size, etc.) within the next couple of weeks.

Please let me hear from you soon.

With many thanks, and regards,

Sincerely,

Robert O. Parks

Robert O. Parks
Director

ROP:ss

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.

850 Second Avenue
New York 17, N.Y.
August 5, 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York City

Dear Edith,

I am now really in business. Can I perhaps place any ads in art magazines for you for the September issues, deadline for which is about August 12?

I will be at the Brooklyn Museum (NE.8-5000) just till the end of this week, then I move Monday morning to my new office,

139 East 52 Street
New York 17
PL.2-0183

I hope you are having a fantastic time in Moscow, as I'm sure you are, and that someone in your office will take over all these burdens meanwhile.

Sincerely,



Betty Chamberlain

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FRED A. PICARD
P. O. BOX 244
TEL. SUN VALLEY 3311
SUN VALLEY, IDAHO

Sun Valley, Idaho
August 5, 1959

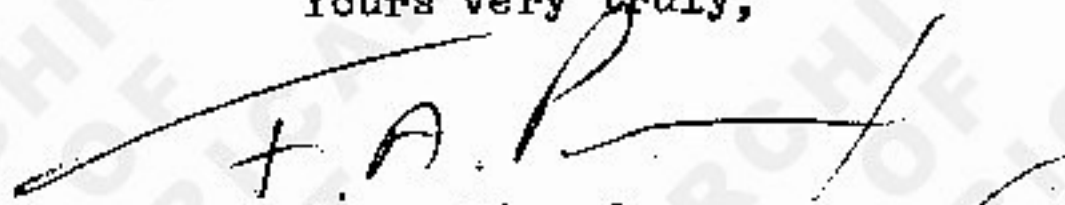
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Downtown Gallery, Incorp.
32 East 51st Street
New York 22, N. Y.

Gentlemen:

We received your shipment number 6240 and would appreciate if if you would send us the bill by return mail so that we can give the invoice for payment to the Union Pacific accounting department in Omaha. Please deduct your discount from the total.

Yours very truly,


F. A. Picard

FAP:mg

IN BEVERLY HILLS, CALIF.
170 SO. BEVERLY DRIVE
TEL.: CR 5 - 7407

IN NEW YORK, N. Y.
165 MADISON AVENUE
TEL.: OR 6 - 1747

IN GENEVA, SWITZERLAND
CASE POSTALE NO. 8
CHAMPEL - GENEVA, SUISSE

GEORGE W. W. BREWSTER ARCHITECT
101 NEWBURY STREET BOSTON 18, MASSACHUSETTS

AUGUST 7, 1959

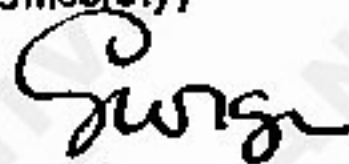
Dear Edith:

I do not know when you will be back but just a line to be waiting for you when you get there. Your June letter arrived just after we took off on a long cruise on the boat along the Maine Coast from which we have just returned.

I have been reading the comments about Russia and shall be terribly interested to hear what you have to say. Drop me a line when you get back.

As soon as I get some copies of the August issue of House Beautiful from headquarters I will send you one which has the latest publicity.

Sincerely,



Mrs Edith Gregor Halpert
The Downtown Gallery
New York 22, New York

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JUDGES' CHAMBERS
COURT OF COMMON PLEAS No. 5
CITY HALL
PHILADELPHIA 7

JOSEPH E. GOLD
JUDGE

August 7, 1959

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We have just returned from a European trip
and we are simply amazed at the prices they
desire for known artists.

We did purchase some very sensitive and
tasteful lithographs and etchings by the
great French impressionists.

At this time, I would prefer to discuss the
sale of the Kuniyoshis when we see you, I
hope, sometime this fall.

Sincerely yours,

Joseph E. Gold
JOSEPH E. GOLD

JEQ:LC

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purchaser is living, it can be assumed that the information
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68 Hawthorne Avenue
Pittsburgh 5, Pa.
August 8, 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

The First National Trust and Savings Bank of San Diego, California, and myself are Co-executors of Mrs. Saklatwalla's estate. Mr. H. E. Parker, Jr., Assistant Vice President, Trust Department, is making arrangements to ship the following paintings and sculptures to Downtown Gallery to be sold on a consignment basis:

"Bareback Rider" by Walt Kuhn
"Winter Evening" by Ernest Flene
"Head of a Girl" by Andre Derain
Bronze Figure "Esther" by Duncan Ferguson
Sculpture "Young Girl" by William Zorach

This is in accordance with your letter of September 20, 1958 and my telephone conversation with you some time ago.

Enclosed are copies of photographs of these works of art. I have the negatives and if they are satisfactory will be glad to send them on to you.

It is my understanding that after you have examined these works you will contact me regarding prices. My Pittsburgh address is 68 Hawthorne Avenue, Crafton, Pittsburgh 5, Pa. Will you kindly notify me as soon as they arrive?

Sincerely yours,

Edna R. Landgraff

Edna R. Landgraff

5 Encls.

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August 8, 1959

Mrs. Kathryn B. Grayson, Director
State Museum
State House Annex
Trenton 25, New Jersey

Dear Mrs. Grayson:

Your letter addressed to Mr. Marin was forwarded to his summer address in Maine and has just been returned to me. As you no doubt know, the gallery is closed until September 9th and Mrs. Halpert is in Russia. However, I am sure she would agree to your keeping the prints until September 20th.

I am sending you a print of the Shahn "Late and Moloches" for consideration. This print is priced at \$75.

Sincerely yours

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

arts in society

The University of Wisconsin

University Extension Division

Madison 6, Wisconsin

8 August 1959

Miss Edith Halpert,
c/o Downtown Galleries,
32 East 51st Street,
New York, New York.

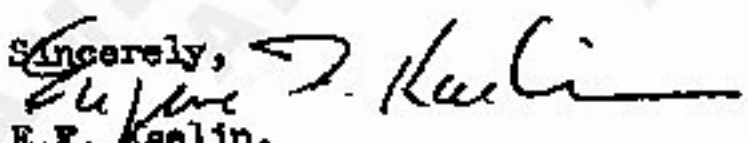
Dear Miss Halpert,

Under the impression that you are the agent representing both Ben Shahn and Jack Levine, the editors of our journal enclose a copy of its second issue for your examination. We are planning a portfolio of photographic reproductions of contemporary American painters for our fourth issue, to appear during the Christmas holidays of this year, and would like to include representative samples of the socially realistic works of the two artists named above.

If the artists are willing and you could be persuaded to publicize their works through the medium of a journal of art education, we would be very happy to perform the task. Should this proposal fit your purposes, please submit glossy photographs suitable for making the photoelectrically engraved plates. We would return the photographs following completion of this process, and the appearance of the pictures would be protected by the copyright of the University. Complimentary copies of issue # 4 would be sent to either or both of the artists represented.

At the same time, if you would like to publish news items concerning the Downtown Galleries, e.g., the specific functions it serves in distributing works of the painters exhibiting there, we should be very glad to include these as well. Many of our readers have a rather short-sided view of the gallery's place in the business of art and would profit for having a forthright statement of this problem: the economic side of art in society.

Thank you for any consideration of these proposals, which, if accepted, would go a long way to establishing our journal as a permanent vehicle for education in the arts.

Sincerely,

E.F. Kaslin,
Associate Editor.

efk:al
Incl

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Art in America

635 MADISON AVENUE, NEW YORK 22, N. Y.

TELEPHONE: MURRAY HILL 8-7800

August 9, 1959

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Children's Page

IRMA SIMONTON BLACK

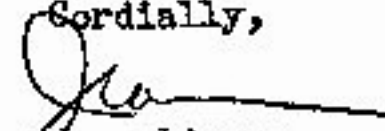
Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51st St.
New York 22, N.Y.

Dear Edith:

Many thanks for getting the translation of the article. Will look forward to having it. Check is being mailed to Mr. Kryzyski.

Your article on Moscow sees American Art looked fine in pages. Incidentally, the publication of the ART IN AMERICA annual award with photos is for the December issue, not October.

Sincerely,


Jean Lipman
Editor

JL:js

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August 10-th, 1959

Dear Mrs. Halpert!

I was downstairs, having
a shower, so I thought
I'd just try my
luck and see if
I couldn't trap you
in your den.

Well, no such luck,
so here's a souvenir
for you, just to
keep you from forgetting
about me.

I'd love to have

a spree with you, if
you'll find time (it
is understood that you
are to be the guest, natu-
rally). Now, you can
get in touch with me
tonight between 7.30 -
8.30 p.m. and tomorrow
from 8.30 - 10.30 a.m.

I'd like to have your
New York address, because I intend
to inflict a subscription
for "The Soviet Woman"
on you!

Hoping to see you
before you leave, I am
not saying good-bye yet
Greetings!

Yours Anna Berenova

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my telephone
number:
5 - 3 - 7 6 - 5 2

2550 Burnham Road
Minneapolis 16, Minnesota
11 August 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Since I am moving to New York in September and would like to continue in gallery work, I wonder if any opportunities might exist at The Downtown Gallery.

My art background consists of an art history major and three summers work at Walker Art Center. The variety of work at Walker has shown me there are many aspects of museum work I enjoy. At this time, I think I would be most effective assisting in a curatorial department or selling. My present goal is to learn about gallery procedures; consequently, I am willing to call on my experience in office work to make myself useful.

A resume is enclosed, and I would be glad to send you references and additional information in the event that my qualifications interest you enough to arrange an interview shortly after my arrival in New York.

Sincerely,

Heidi DeHaven

Heidi DeHaven

Heidi DeHaven
2550 Burnham Road
Minneapolis 16, Minn.
Franklin 7-5858

Age: 21-Birth: 6 Sept. '37
Height: 5' 9" Weight: 135
Marital status: single
Health: excellent
Church: Episcopal

EDUCATION

High school: Northrop Collegiate, Minneapolis
American Field Service scholarship to
Germany, summer '54

College: University of Wisconsin
Degree: Bachelor of Arts, 1959
Major: history of art
Grade average: B

Subject distribution on 120 credit basis:
art history 26 (also audited nine credits)
English and comparative literature 29
languages 18
science 16
applied art 12
history 12
other 7

COLLEGE EXTRA-CURRICULAR ACTIVITIES

Dorm Judicial Board
Student Government Personnel Committee
Parents Weekend Committee
University Gallery Committee
Sorority activities (Kappa Kappa Gamma)

WORK EXPERIENCE

Northwestern National Bank, Minneapolis
summer of 1956
typed and filed in Trust Department

Walker Art Center, Minneapolis, for three summers

1957: typing and filing for membership promotion

1958: more membership-promotion, helped write
news releases, helped registrar with
records and packing exhibits, helped
sort entries for a magazine exhibition,
made scrapbook of newspaper publicity

1959: Education Department: taught second grade
art classes, led tours, wrote reports of
lectures. Also: more membership promotion,
membership billings and correspondence.

School odd jobs:

working in primate lab
tutoring friends in French
getting contracts for photographer
guarding art exhibitions
baby sitting

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August 11 59

Gilbert

Chalet Blizzard

Le Mont d'Arbois, Megeve, France

Dear Edith: We kept waiting and hoping some magical word would come from you from Paris or elsewhere, and we alerted the best hotel in these parts on the chance that we'd be prepared in the event you changed your mind. Virginia kept saying she was sure we'd hear from you or see you...but alas, Moscow must have done you in, and we assume you rushed back to Newtown for your long-needed rest. We still haven't heard much about the art exhibition at the Fair. The Paris Herald Tribune, which I get here every day, carried several stories, but little about the art except that it was too abstract for average Russian appreciation,* etc etc. We are terribly anxious for your report, and we hope you get it off before you've had to write and talk too much about it in New York. We've had a splendid rest here, made several tours around the Mt Blanc section, all lovely to behold. We've also had the chance to get to know French families, youngish ones with children, and this has been a very illuminating experience, one that Paris can seldom provide for the stranger. (Holly goes to the French neighbors for her Kellogg's Corn Flakes, purchased at the UNESCO canteen in Paris.) Her French is taking form, and Virginia is doing marvellously. I've been too busy working, to be anything but a linguistic schlepper. We take off August 25th for Italy. Today we found a young girl to take along as baby-sitter, she is the daughter of a widow who runs an inn nearby, and she is going for the opportunity of travel, sans pay, though of course her expenses in Italy will be tres cher. At any rate we take off in our roomy big Simca truck for Turin, Milan, Verona. Several days in Venice, and on to Florence for at least a week. Thence back to Megeve (To pick up possessions and accumulated mail) on Sept. 13, then on to Paris, arriving September 15. Address:

9 rue Sedillot,

Paris 7

Tel..... INValides 98-44

Will the Rattners be in Paris this fall? Lost their address, and don't know what the hell is going on. We are so fond of them. Meanwhile, we keep doing everything short of kneeling before the myriad shrines of Mary and Jesus abounding in these parts, hoping that you will have some reason to fly to Europe during the coming months; we'll meet you anywhere; if you don't want to come to Paris, name the place and we'll get there. This will be our last big fling of travel, since when Holly begins school in the states, our leisure time will be circumscribed; so we are eager to take advantage of this opportunity, and at the same time I hope to achieve a good novel. Did I tell you--no I didn't---that I'm a general. At any rate, a short while back I picked up

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a French newspaper here, and saw my photograph, beneath which the caption announced that M. Gilbert is an ex-general of the U.S. Army who abandoned the service to become a writer. We howled. I have been unable to track down the source of this quixotic item, though I daresay by this time the U.S. Secret Service is looking into it. At any rate, the ebullient French have promoted me from captain to General. All my efforts at denial are laughed at. The concierge here addresses me as Monsieur General, and when a telephone call comes for Virginia, the concierge shouts up proudly: "Telephone pour Madam General!"

I know many strange things are supposed to happen to American writers abroad, but I must say this is one circumstance I never expected....

Now that we are heading for Italy, it is difficult to predict what will be befall me next.

Meanwhile, we continue to miss you very much. Why can't we meet for Christmas or New Years or Roshashona, even next St. Patrick's day....
Virginia and Holly join me in devoted best wishes

911 - *Just saw Emily GENAUS's piece in PARIS HERALD TRIBUNE - A splendid section ABOUT YOU. AM SURE you've seen it - but will send it if you want it sent along.*

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12th Aug. '59.

Dear Edith:

Here are the things you wanted:

1. all the clips Jacobs had
2. a group of photos of p.t. + sculpture
3. The last of the translations

I've alerted Walter Smith to be at your hotel by 5:00, and take all this stuff to you.

I finally found a cab last night after about a half-hour's hunt, and after being shouted at angrily by 3 taxi drivers! They don't seem to love their work! Dear, dear! Again I shame on, this time with 2 "students" who were eager to change money at bargain rates. "Why don't any of you Americans want to buy rubles at a better rate?" I pointed out to him that it was against Soviet law and that most Americans were quite law-abiding. I was a real virtuous crap and so pensive!

I have a good trip and have fun with all this. I think it deserves and demands a real treat.

Thanks for everything and give a big hello to the US friends! Jim Dick

P.S. Here are also a couple of letters the boys wanted sent
mailed!

Dear Edith:

Enclosed is a copy of the cable from
Lamm which arrived after you left. I thought
it wasn't necessary to recable it, as you
would have been there before it reached
you.

Many photos were taken of the
installation of the sculptures in the
garden of both trees — both with
crowds and without. These are at:

Robert R. Mullen & Co
1737 H Street N.W.
Washington 6, D.C.

Howard can get them direct, they tell
me here. I'm writing him about it,
but if you see or talk with him,
you might want to tell him. The
photos were taken for Robert Zion, but
are open to Howard's use. If they
are not what he wants, we can get
others, but there's a rather faint

as you know.

I'm about to go out to see some
alien art, if you can bring it. Or
so I'm promised. So I'm scribbling fast
to get this done.

Day after yesterday, speaking of
rit, and you're an auctioneer,
I was out. The militia man got
stampeded at 3:00 and the crowd
piled up on the deck, broke it up
off, slapped it up against the
railing, and started looting boxes
of catataguer. I gave them holy
hell in Anglo-Saxon and it stopped
them cold. Then they all started to
apologize, embrace me, kiss me, etc.
Amazing, wonderful, and unreal!

Hope you're recovered from yours!

Im,
Lich

August 12, 1959

Miss Anna M. Kochen
323 First Street D
Dunellen, New Jersey

Dear Miss Kochen:

Thank you for your letter regarding the Henry
Bacopaunting.

The director of the gallery is in Europe and
will not return until after Labor Day. However,
if you should have a photograph of this painting
I would suggest that you send this to her.

Sincerely yours

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Art in America

635 MADISON AVENUE, NEW YORK 22, N. Y.

TELEPHONE: MURRAY HILL 8-7800

August 14, 1959

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Children's Page
IRMA SIMONTON BLACK

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51st St.
New York, N.Y.

Dear Edith:

We thought the drawing of the American Exhibition in Moscow would be fine and are having it photographed. Should get it back to you next week. We will identify some of the sculpture in a caption. May we surely have your article by next Thursday? *(it must go to printer Friday)*

We think the newspaper article you mentioned should be fine for "International Look at American Art" issue and will look forward to having a translation of it at your convenience. Anytime before November it will be fine.

Thanks again for all of this.

Sincerely,

JL
Jean Lipman
Editor

JL:js

rise to publishing information regarding sales transactions. members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JAMES KEMPER
922 WALNUT STREET
KANSAS CITY, MO.

August 14, 1959

Dear Mrs. Halpert:

I have been away for several months, which explains my tardy reply to your letter of June 2.

We have made no selection for the Ninth and Main Street monument as yet, although several sculptors are readying models and we should have four or five submissions in the next 20 or 30 days.

I would have asked Mr. Zorach for some different sort of an idea other than the group we discussed had it not been for the fact that I realized he is a much older man with a very high and established reputation and probably would not want to submit a model in a more or less competitive climate. Any sculpture that is finally determined on must pass the City Plan Commission, the City Art Commission, the Park Board, the City Council and the Downtown Redevelopment Corporation Board, so you see it is a very complicated matter.

Sincerely yours



Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

BERNICE WEISS
19 RIVERS DRIVE
GREAT NECK, L.I., N.Y.

~~QUESTIONS~~
HUNTER - 7-7-59

ARTIST'S REPRESENTATIVE

August 14, 1959

Mr. Zorach -

I am writing to you concerning a matter of interest to us both. I am preparing to open an exclusive Gallery in my home at 19 Rivers Dr., Great Neck, N.Y., where viewings will be held by appointment only.

We think it will be mutually beneficial to have a few of your sculptures exhibited at this season's first showing. I plan to open on Sunday, September 13th with a reception sponsored by the NASSAU COUNTY REGULAR DEMOCRATIC ORGANIZATION. Our invitations to every local County official have already been accepted, and I am expecting at least 300 prominent Nassau residents to attend. I would hope to have not only your sculptures but your presence as well.

I will appreciate hearing from you as soon as possible since time is short.

Thank you.

Cordially,

Bernice Weiss

rior to publishing information regarding sales transactions, ascertainers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

THE WESTMORELAND COUNTY MUSEUM OF ART

221 NORTH MAIN STREET

GREENSBURG, PENNSYLVANIA



Paul A. Chew, Ph.D.
DIRECTOR

Telephone--Greensburg 2341

August 14, 1959

Mrs. Edith Halpert, Director
The Downtown Gallery,
32 East 51st Street,
New York 22, New York

Dear Mrs. Halpert:

A certain question has arisen and perhaps you will remember and, therefore, be able to clear it up. Do you recall my last visit to your gallery with Dr. Walter Read Hovey? At that time we made the selections for our first exhibition and among them was the Charles Demuth water color of the "Bathers."

Dr. Hovey expressed a sincere interest in this painting and thought of purchasing it at the time. He is still interested in purchasing it; therefore, the reason I am writing at this time. He has again asked me the price and we both seem to recall at the time you set a price of \$600, but I see on your loan agreement form that the selling price is \$950. As Dr. Hovey is still interested in obtaining this item, and the fact that he is on the Board and will probably leave the picture to the museum, I am also interested. Would you kindly clear up the matter of the purchase price?

With my very best regards,

Sincerely,


Director

PAC:ry

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DAVIS & CHENEY
ATTORNEYS-AT-LAW
68 MAIN STREET
DANBURY, CONNECTICUT

cc Mrs. Edith G. Halpert

August 17, 1959

Mr. Joseph E. Bennett
Riverside Road
Sandy Hook, Connecticut

Dear Joe:

I hope that you were able to get Mr. Summers to go with you yesterday to find the last remaining boundary needed for the Halpert survey.

I would greatly appreciate it if you could give me a ring so that I may let Mrs. Halpert know when we may expect to conclude the transaction, which as you know, awaits only your map.

Sincerely,

DC

TLC:L

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ÉGLISE N.-D. DE TOUTE-GRACE
Plateau d'ASSY (Hte-Savoie)

Architecte: Novarina

Dear Edith: Here today, this church is high in French Alps, built by Dominican monks; the mosaic of facade by Jeger, inside lovely small stained glass windows by Roulet, wall painting by Bonnard; ceramic murals by Chagall & Matisse — all this the more remarkable because the church is in a remote village half the size of Bridgeport. Sent you an air mail letter this morning. Virginia. Halley send love with me.

911-

EDITIONS PAROISSIALES D'ASSY

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PAR AVION

MRS. EDITH HALPERT,
EDEN HILL ROAD,
NEWTOWN,
CONNECTICUT,

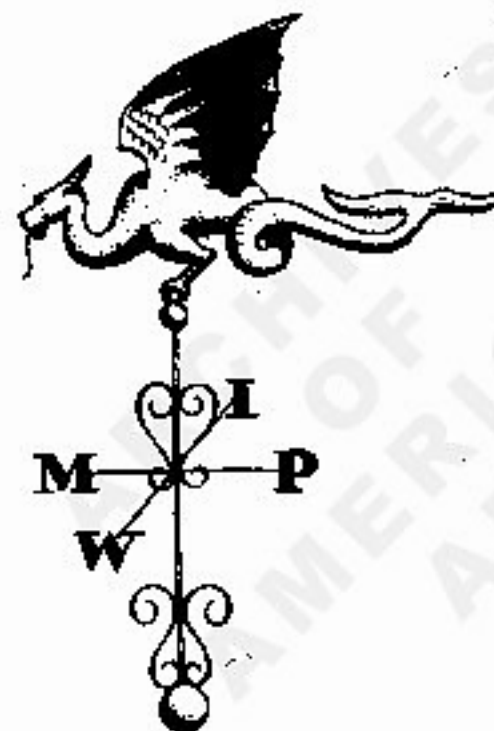
U-S-A-

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MUNSON-WILLIAMS-PROCTOR INSTITUTE

910 GENESEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]
SWIFT 7-0000



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Aug. 17, 1959

Mrs. Edith Halpert
Eden Hill Road
Newton, Conn.

Dear Mrs. Halpert:

Jane McLanathan called this morning to tell of your return and her conversation with you. You must have had a fascinating experience but one that was pretty tiring. All of us are anxious to hear not only your report but Dick's when he gets back.

In accordance with Jane's request, I am enclosing the clippings from the Utica papers, one printed on the editorial page of the Observer-Dispatch and the other an editorial in the Utica Daily Press.

With all good wishes, I remain

Sincerely yours,

William C. Murray
William C. Murray, President

WCM/dwc



Plaza Palette

OLD TOWN PLAZA, BOX 7083, ALBUQUERQUE, N.M.

PAINTINGS
JEWELRY
IMPORTS
CARDS
GIFTS

August 17, 1959

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen,

We have a painting by Thomas B. Griffin which we can sell if we can get some information about him. Can you help us or tell us where we might be able to obtain the needed information? We shall be glad to pay for the service.

In Chicago last week The Public Library had nothing but the Art Institute had a 1945 edition of "Dictionary of American Painters, Sculptors and Engravers" by Fielding Mantle in which we found one line on P.147- merely the name and the words, "Landscape painter".

We found your advertisement too and the attendant suggested that you might be able to give us some further information. If you can we shall be very grateful.

Sincerely

Mega L. Freyermuth
Mrs. Harry Freyermuth

Postcard sent August 21/59
LH

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WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, *FOUNDER*

FLORA WHITNEY MILLER, *PRESIDENT*

LLOYD GOODRICH
Director

JOHN L. H. BAUR
Associate Director

ROSALIND IRVINE
Curator

MARGARET McKELLAR
Executive Secretary

August 17, 1959

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Jack Baur has told me that you have very generously agreed to contribute towards the shipping expenses of the Zorach travelling exhibition. Three other museums are going to show it - Joe and Emily Lowe Art Gallery, Miami
Columbus Gallery of Fine Arts
Contemporary Arts Center, Cincinnati.

We will appreciate it if you will send your check for \$1,500.00 to the Schumm Traffic Agency, 23 Beaver Street, New York, to help defray the cost of sending the show by truck to these museums and returning the works to the lenders.

I have been hearing the most wonderful reports of the job you are doing at Moscow. It must be fascinating but exhausting. Hope I will have a chance to hear you tell about your experiences.

Sincerely yours,

Margaret McKellar
Executive Secretary

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THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 38, NEW YORK

TELEPHONE, MEVING 2-5000

CABLE ADDRESS, BROOKMUSE

August 18, 1959

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Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

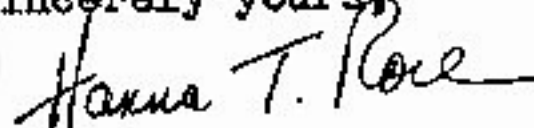
At the present time, I am trying to arrange a series of special talks to be given for the members of our Community Committee and their friends. The members of this group are members of the Museum who have worked in the last years to raise funds for and to increase interest in the Brooklyn Museum.

For the last several years, they have requested a series of special talks on art subjects so that they themselves may be more familiar with the background of our collections and with activities in the field of art. At a recent meeting with their program committee, they suggested that they would like to have someone talk to them about the American Art exhibition which is currently being shown in Russia, about the reactions of the Russians to this show and any general observations in this field which the speaker might care to make. Your name immediately occurred to all of us since we knew that you had worked on the committee for this exhibition and had also been in Russia lecturing.

I wonder if we might prevail upon you to do this talk for the members of the Community Committee and I can assure you that you would find a most enthusiastic and receptive audience. The date which they have selected is Monday, October 19 at 1:30 P.M. and although we have no money for regular lecture fees, we can offer an honorarium of \$50.

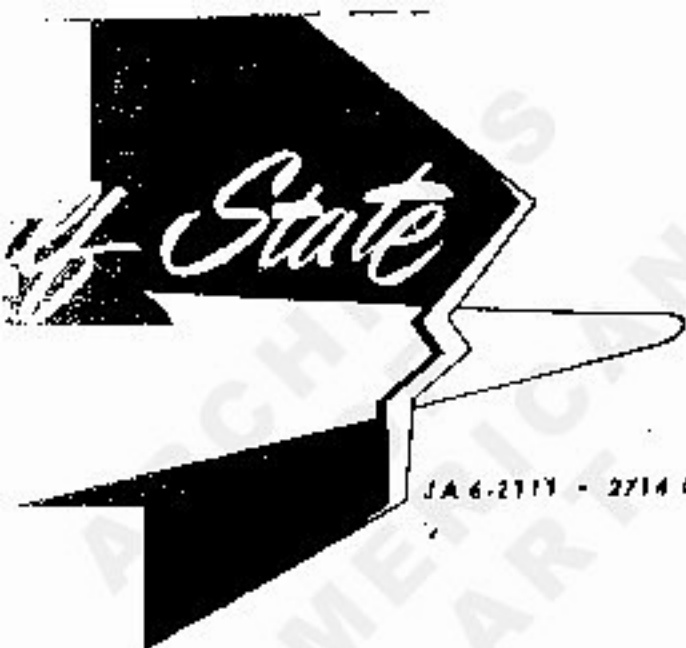
I do hope that we may have the pleasure of hearing you on this most interesting subject especially since some of our pictures were included in the show and I shall appreciate hearing from you as soon as possible.

Sincerely yours,



Hanna T. Rose
Curator of Education

HTR:AW



ADVERTISING AGENCY
INCORPORATED

JA 6-2111 - 2714 DANYILLE - MAILING ADDRESS: P. O. BOX 6733 - HOUSTON 5, TEXAS

August 18, 1959

Director
The Downtown Gallery
32 East 51st
New York, N.Y.

Re: Yasuo Kuniyoshi

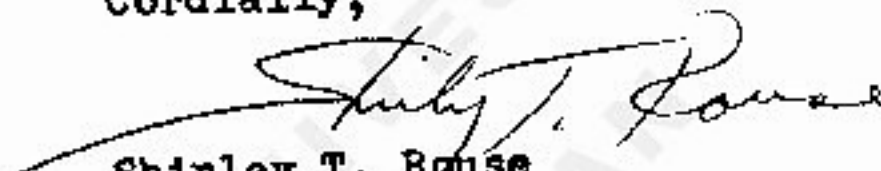
Dear Sir:

I would appreciate the name and source of any published work containing reproductions of Kuniyoshi's later work.

If no such collection exists, perhaps you have a retrospective show catalog I could purchase.

May I hear from you at your earliest convenience.

Cordially,


Shirley T. Rouse

STR/jmk

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large color repro - for framing
mark photo books

8/18/59

Mr. Robert Daugherty, N.Y. Graphic Society, Greenwich (dial WE 3-1134)

would like to know names of present owners of

O'Keeffe - AUTUMN LEAVES oil (n.d.)

/ Dove - MARS, ORANGE AND GREEN oil (n.d.)

~~Hartley - FISH HOUSE, NEW ENGLAND oil (n.d.)~~

Marin - DEER ISLE ISLETS, MAINE, 1922, w.c.

These paintings were reproduced in color (approx. 16 x 20) in portfolios put out by Living American Art, Inc. under Charles Boni, N.Y. Graphic Society has taken over complete stock of this organization and is issuing a new catalogue of the material available. Earlier brochures put out by LAA, e.g. 1936, 7, 9, listed all four of these paintings as from An American Place.

(Among the total of 100 reproductions - which apparently didn't sell at the time but NYUS has hopes will move now - were

and, all from Phillips Collection:

Kuniyoshi - JAPANESE TOY TIGER AND OTHER OBJECTS

Marin - several

Dove - FLOUR MILL

~~Hartley - RED ROSES~~

O'Keeffe - RAM'S HEAD WITH HOLLYHOCKS

- in case we don't have, and want, record of same for our photo books)

pb

view to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF KENTUCKY



LEXINGTON

Rattner

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

Dear Mr. Rattner:

Please pardon what is obviously a form letter.

The enclosed catalog of Graphics '58 will give you an idea of what we did before, and we hope to do even better in this year's Graphics '59, which will open November 22.

A few words on what we intend:

1. The catalog will be somewhat the same format (designed by Frederic Thursz) with many more, perhaps three times as many, illustrations.

2. Lee Chesney will write the Foreword after examining the works which have been submitted.

3. All prints and drawings should be here by September 26 as the selection of works to photograph for reproduction will have to be done early in order to get the catalog out enough before the opening to get it to the newspapers and magazines for coverage well before Christmas.

4. Last year we were floored by the expenses incurred in boxing framed prints and drawings, and the Railway Express charges back and forth amounted to the usual modest fortune. We would prefer to put our money into a good show and a good catalog. We can do this with your help with the following suggestions:

- A. No framed or glazed prints or drawings
- B. Send by mail when possible
- C. Whenever possible roll prints or drawings in cardboard tubes and mail.

We will reimburse you for shipping charges.

We will put everything in the exhibition behind glass as well as mounted or matted if they arrive without mats or unmounted.

Sales will be pushed hard and we hope to double last year's good beginning.

I enclose a self-addressed postcard. Please indicate acceptance of invitation to submit up to 4 prints and/or drawings.

Can you also tell me how you will ship? This will give me some estimate of costs and perhaps if I find 2 or more artists living nearby we can suggest they ship together.

We want a really outstanding exhibition and urge your sending your best work. Regretfully I must admit that Lexington is not New York and trust that prices will be geared accordingly.

Last year's catalog went all over the United States, to Europe and to Japan. IBM liked it well enough to underwrite the costs of this year's, and so its distribution will be even greater.

Hoping to hear from you soon and with every hope that you will join us in Graphics '59.

Very sincerely yours,

Richard B. Freeman

Richard B. Freeman
Head, Department of Art

RBF/bds/C/
encs.--2

Mr. Abraham Rattner
Downtown Gallery
32 East 51st Street
New York, New York
August 18, 1959

P.S. We met in Birmingham, Ala., a few years ago when you were judging the "Steel" Show. I was at the U. of Alabama then. Edith Halpert will tend to the details. I send you this to keep you informed. All regards,
RBF.

JOHN G. BEIDEL
PRESIDENT AND TREASURER

BRESLER GALLERIES
729 NORTH MILWAUKEE STREET
MILWAUKEE 2, WISCONSIN

August 19, 1959

Downtown Gallery
32 East 51st Street
New York City, New York

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

A customer has inquired about an oil or watercolor by
Georgia O'Keeffe.

We would be interested to know whether you have photo-
graphs of any works by Georgia O'Keeffe that you may have
available. Would you also please indicate prices.

We shall look forward to hearing from you at your earliest
convenience.

Very truly yours,

BRESLER GALLERIES

Richard Palmer
Richard Palmer

rpp

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

CITY ART MUSEUM OF ST. LOUIS
ST. LOUIS 5, MISSOURI

August 20, 1959

Mr. Lawrence Allen
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mr. Allen:

Would you please send us two 8 x 10" photographs of the painting by Sheeler "Conversation Piece", which Dr. Helen Boigen is lending to the U.S.I.A. exhibition. Please enclose a bill.

We would appreciate receiving these as soon as possible. Thank you.

Sincerely yours,

Sheila Williams

Sheila Williams
Secretary to the Director

JOHN G. SEIDEL
PRESIDENT AND TREASURER

BRESLER GALLERIES
729 NORTH MILWAUKEE STREET
MILWAUKEE 2, WISCONSIN

October 21, 1959

POZ

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are returning the photographs of works by Georgia O'Keeffe under separate cover.

We are enclosing herewith a copy of the letter of introduction that we have sent to Mrs. Earl A. Charlton, who will be visiting New York the first week in November.

We believe that the simplest bookkeeping arrangement will be for you to bill Mrs. Charlton directly for anything she may select and send us our ten percent commission. We will be happy to have you make shipment to us, and we will uncrate the painting and make delivery to Mrs. Charlton at her home in Brown Deer.

We hope that Mrs. Charlton will find what she is looking for at your gallery.

With all best wishes,

Very cordially yours,

BRESLER GALLERIES

Richard Palmer
Richard Palmer

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SYRACUSE UNIVERSITY

SYRACUSE 10, NEW YORK

SCHOOL OF ART

August
22
1959

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Along with our regular exhibition to be held in the Lowe Art Center September 15 through October 15 we should like to add a number of ~~original~~ examples of contemporary paintings. Our purpose is to stimulate an interest in the purchase of paintings for our permanent collection.


Would it be possible for me to borrow the Jack Levine St. George for the four-week period? While I cannot promise a sale, I certainly shall try. Does Jack have any other painting available this fall?

If this is agreeable to you, I shall call Budworth and ask him to pick up the painting. We shall, of course, take care of shipping and insurance expenses if there is no sale.

I have tried several times to see Jacob Schulman in Gloversville but as yet we have not been able to get together. I shall try again after Labor Day.

With best wishes,

Cordially,


Laurence Schmeckebier
Professor of Fine Arts and Director
School of Art

LS:MS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

K. T. KELLER, *President* - ROBERT H. TANNAHILL, *Vice-President* - SELDEN B. DAUME - MRS. EDELL B. FORD
LESLIE H. GREEN - DOUGLAS F. ROBY - JAMES S. WHITCOMB

EDGAR P. RICHARDSON, *Director*

WM. A. HOSTICK, *Secretary & Business Manager*

Phone Temple 1-0360

August 24, 1959

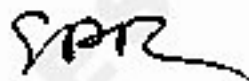
Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22

Dear Mrs. Halpert:

I understand "the woman who criticized the President" was the more interesting part of the American art exhibit to the Russian visitor, far more than any of the paintings.

Mr. Tannahill has asked me to find out from you what would be the value of his oil, The Circus, by John Marin, which was, I think, purchased from you. He is considering giving it to us this year. It is a fine one, as you know. Mr. Tannahill is under the impression that it is the first oil Marin sold.

Sincerely yours,



E. P. Richardson,
Director

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NEW YORK UNIVERSITY-BELLEVUE MEDICAL CENTER

OF NEW YORK UNIVERSITY

DEPARTMENT OF PHYSICAL MEDICINE AND REHABILITATION

INSTITUTE OF PHYSICAL MEDICINE AND REHABILITATION
400 EAST 84TH STREET
NEW YORK 16, N. Y.

MURRAY HILL 8-1842

Committee

August 24, 1959

Mrs. C. Suydam Cutting
Mrs. John R. Fell
Mrs. Ira Haupt
Mrs. Robert E. Kintner
Mrs. Albert D. Lasker
Mrs. Robert Lehman
Mrs. David M. Levy
Mrs. Howard A. Rusk
Mrs. Lawrence W. Snell
Mrs. David M. Solinger
Mrs. Otto Spaeth
Mrs. Joseph Wilshire

Dear Mrs. Helpert

The enthusiastic response to last year's Art Tour for the Institute of Physical Medicine and Rehabilitation encouraged us to approach other generous art collectors. Dr. Howard A. Rusk, Director of the Institute, and the committee are privileged to present the following five great private collections to be shown Tuesday, October 27, 1959 from 2 to 6 p.m.:

The outstanding collection of contemporary art of Mr. and Mrs. William A. M. Burden Jr in their uniquely modern apartment at 820 Fifth Avenue where in a perfect setting modern paintings and sculpture are displayed.

The penthouse of Mr. and Mrs. H. J. Heinz II at 535 Park Avenue, done in an amusing, original personal style with paintings ranging from Fantin-Latour to Nicholas de Stael, including excellent examples of the Impressionist School.

Mr. and Mrs. Alex Hillman, 895 Park Avenue, whose well-known and much recognized collection of paintings and sculpture of the School of Paris are strikingly presented.

Mr. and Mrs. Charles Shipman Payson, 2 East 88th Street: A triplex apartment which houses one of the most important private collections in the country. Its wide range includes a rare Italian primitive, outstanding examples of the French Impressionists and Post-Impressionists and the early 20th Century Americans, Sargent and Homer. A fabulous view of the city is seen from the terrace.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

PO
Fantin

UNIVERSITY OF CALIFORNIA

DICKSON ART CENTER
LOS ANGELES 24, CALIFORNIA

August 24, 1959

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Welcome homeski. I was a much shorter time in the East than I planned to be; only a week at the Cape — where I painted five paintings, by the way. For some reason there was an outburst; also, the weather was abominable. In general it was something of an offbeat, muggy trip, although I gathered in some of my old Spanish Masters' paintings for a mid-winter exhibition that we have in mind.

All is mid-summer calm here, but I am involved in one of our usual crusades against the city government. Since Los Angeles is one of the thriving centers of pornography; we are faced with a city ordinance licensing models and all those characters who use them: fee \$100. This means that the painters, for their sins, are carrying the photographers on their backs. Billy Brice is one of the earnest protesters, and I have been swept in. I don't march but I get signatures and lend dignity.

I am sorry I could not see you in Connecticut. I hope all goes well, that you have had your fill of politics and adventure, and that you have given up badgering presidents.

Meanwhile, my love and best wishes,

Cordially,


Frederick S. Wight
Director of the Art Galleries

FSW:je

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HILLFORDGE FARM

Gilmanton Corners, New Hampshire

August 25, 1959

Dear Mrs. Halpert:

I suppose you are by now back from Russia. I read and enjoyed your article, in the Times I believe.

The Stuart Davis book is progressing. At the moment, I seem to need a little information. Stuart writes me that in 1925, besides the Super-Table, which I know, ~~XX~~ there was another painting called Three Objects. "You probably saw a photo of this at Halpert's" he writes. But I don't recall seeing it and I made very detailed notes of all the photos.

I'm sorry to be a nuisance again but I have a feeling this may be an important picture in Stuart's development -- particularly as he remembers and mentions it. And I feel that this period (from 1921 and Lucky Strike, etc. to 1925-1927) were crucial ones in his development. Can you help me, with information about this particular picture, Three Objects? And I do hope a photo can be found of it which I will gladly pay for.

I have decided not to try to race with the other writers on Davis but to do as thorough and analytical a job as I can. Still, although I am not rushing, lack of this picture may hang me up until I can see it or know something more about it.

I'll be terribly grateful if you can help me.

Best wishes,

Sincerely,

Rudi Blesh

Rudi Blesh

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RANDOLPH-MACON WOMAN'S COLLEGE
LYNCHBURG, VIRGINIA

OFFICE OF THE PRESIDENT

August 25, 1959

Mrs. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

When I talked with you at your studio in the spring concerning the Fine Arts Symposium being planned for Randolph-Macon Woman's College in March, 1960, you recommended Abraham Rattner as a painter whom we might invite for this program. I wrote to Mr. Rattner on May 28 addressing the letter to 83 Rue de la Tombe Isoir in Paris.

I have not received a reply from Mr. Rattner and I am anxious to write to him again. I wonder if you can give me his current address. I shall be grateful to you if you can send this to me.

I still remember with much pleasure my visit with you. Since that time I have enjoyed reading from time to time of your part in connection with the selection of paintings for the exhibition in Moscow.

With best wishes, I am

Sincerely yours,


William F. Quillian, Jr.
President

WFQ:h

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 26, 1959

Mr. C. E. Anthony
65 Avenue A
New York, N. Y.

Dear Mr. Anthony:

As you no doubt know, the gallery has been closed for the summer months, and the Director has been out of town.

Although we concentrate exclusively on the artists whose names are listed below, I shall refer your letter to Mrs. Halpert for a reply - when she returns to the gallery.

Sincerely yours

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August twenty-sixth,
1959

Miss Hanna T. Rose,
Curator of Education,
The Brooklyn Museum,
Eastern Parkway,
Brooklyn 38, N. Y.

Dear Miss Rose:

Thank you for your letter, which I found upon my return.

Although I have refused several invitations to talk about my experiences in Russia, I have a special feeling about the Brooklyn Museum (and its proximity) and should be very glad to give the talk to the members of the Community Committee on Monday, October 19th, at 1:30 P.M.

The honorarium may be omitted or transferred to some other fund.

Sincerely yours,

egh:k.

Sent copy 9/19

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 26, 1969

Famous Artists' School
Westport
Connecticut

Dear Mrs. Zimmerman:

According to our records, Shain's RINGOLD was
acquired by the Alabama Polytechnic Institute.

Sincerely,

Margaret M. Babcock

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
established after a reasonable search whether an artist or
urchaser is living, it can be assumed that the information
is from the files of the artist.

Newtown, Connecticut,

August 26, 1959.

Dear Virginia and Gil: *Hubert*

Our combined travels make it pretty difficult to communicate. Only a few of the persons I addressed received my cards from Moscow and since my return I have been encased in a cocoon of utter exhaustion and this is my first crack at correspondence.

note
For an old war horse I sure want to pieces physically. Why I couldn't work more than 18 hours a day rather puzzles me but between the physical labor, excitement, and daily stress it was not until I sat in the plane for so long a period that I realized that I was a dead duck. As a matter of fact, I am not feeling very bright even now but hope that by September 8th I shall be somewhat normal.

Because I pain to dictate a detailed report of my experiences - and they were experiences! - in Russia, I shall not attempt to talk about them now. All I can say is that it was fantastic and this time the word is exactly what the dictionary states. Seeing up to 20,000 people a day, listening to their comments about modern art, holding two hour discussion periods daily with small groups of Kgalturny folks - all in a temperature exceeding 100° was hot stuff. It was also thoroughly exciting and every moment was filled with some unusual activity. I now wonder how I survived but, with all, it was an experience which I would not have foregone, although I would not repeat it for anything that may exist, including a trip to the moon. So, who wants to go there?

Of course, I am still unhappy about your being away so long but your itinerary seems fascinating and I am sure that you will all enjoy it immensely. By the time you return we can have a many-lingual conversation. I hope by then I shall recall my English. Incidentally, I stopped off in Paris en route to Russia and spent the day with the Rattners. Their address is 83 rue de la Tombe-Issoires, Paris. I doubt that I can accept your wonderful invitation to meet you abroad as the way I feel at present, I don't even expect to get beyond 57th Street for at least a year. Also, I have a special plan if and when I have my winter vacation and it will not be Europe. How about flying across to see me instead?

Your General story amused me no end. I have a return crack for you. The Russian papers, in writing about my little altercation with Ibe, referred to me as "betting Halpert" - a fight term for your information - and so "betting Halpert" sends her love to General and Mrs. General Gilbert and to uncaptioned Holly. I miss you all very much.

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information was published 50 years after the date of sale.



ORDER DIVISION

THE LIBRARY OF CONGRESS

WASHINGTON 25, D. C.

AUG 26 1959

Please address your reply to:

CHIEF, ORDER DIVISION

Refer to: OS-1 - OSA

Downtown Gallery
32 East 51st Street
New York, New York

Reference: Our order 0232B

Description of material:

Shahn, Ben: WHEATFIELD. Serigraph

Our report:

We will accept the copy presently here on exhibition on order 0232B. Payment can be made to you upon receipt of an invoice prepared in accordance with the enclosed instructions. You need not submit another copy of the print.

Sincerely yours,

William H. Kurth
Assistant Chief
Order Division

Enclosure: Inv. Instr.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August twenty-sixth,
1 9 5 9

Mr. William C. Murray, President,
Museum-Williams-Proctor Institute,
310 Sansome Street,
St. Paul, N.Y.

Dear Mr. Murray:

Thank you so much for sending me the two clippings. Dick did a good job.

If and when he returns from the good old USSR he will have much to tell you. The experience was an extraordinary one, particularly for me as I had the problem of the installation and the first reactions.

The exhibition looked exceedingly well and the reception has been increasing, running into as many as 20,000 per single day. The Russians will never be the same.

My best regards.

Sincerely yours,

edk,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

August twenty-sixth,
1 9 5 9

Mr. E. F. Keelin, Associate Editor,
arts in society,
The University of Wisconsin,
University Extension Division,
Madison 6, Wisconsin.

Dear Mr. Keelin:

As you may know, I was in Moscow for four weeks installing the exhibition of American art and acting as curator. Thus, your letter dated August eighth has just reached me.

We are agents for Ben Shahn but not Jack Levine. He is represented by the Alan Gallery, 766 Madison Avenue, New York 21, N. Y.

At the moment I am in Connecticut, where I plan to stay for a rest cure until Labor Day and, of course, have no photographs in my possession. If it will not be too late, I shall be glad to send you a group of prints after that date and possibly not before the fifteenth, as I doubt whether our photographer will return before then.

If I hear from you in the affirmative, I shall then write something about the gallery. I am referring to paragraph three of your letter.

Sincerely yours,

egk:k.

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 50 years after the date of sale.

RICHARD T. YONKERS
HACKLEY ART GALLERY
MUSKEGON, MICHIGAN

August 26, 1959

Miss Edith Halpert
The Downtown Gallery
43 East 51st Street
New York City

Dear Miss Halpert:

For some years, I have had in my possession a very interesting account book filled with drawings done by four Cheyenne Indian Scouts. These were produced immediately following "Custers Last Stand". They are done in a most charming manner in color and black and white. I cannot describe in a letter the charm and primitive beauty in these works.

Recently, I saw something similar published in Life Magazine in the series on the Old West and it was loaned by the Department of Indian Ethnology.

For financial reasons, I am now interested in disposing of this book. I wonder if your Gallery or one of your clients would be interested in it. I would be happy to forward same to you for inspection.

Very sincerely yours,

Richard Yonkers
RTY:jlt

After publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

27th August '59

7:30 AM

Sokolniki

Dear Edith:

All is going well so far, and
there isn't so much farther to go!
Catalogues are unbelievably popular,
and we will have them all distributed
by mail or hand-out, probably a
few days before the close, but this is
fine because of the circumstances.

The little girl artist who
did the abstract of the fair came in
to ask why she hadn't heard from
you. I explained the time it takes
mail to go back and forth and
what you had to do and reassure
her, but she wanted ^{me to give} you ~~to~~ her name
and address, here enclosed.

Packing schedule arranged, but
no shipping instructions from Seward
in spite of 2 cables a week or more.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ago!

Weather cool now but stays very good — who's on our side?

Arrangements also made for my going on to Warsaw afterwards, and to go to Leningrad first. We're packing up the Old Masters before closing for season, as that area is a major corridor.

Difficultly getting writing from Larina, but I have a good solution. I'll let you know a bit later about it.

Hope you're rested up and recovered. I'm lost 15 lbs., and it's a good thing!

Everybody here misses you, not excluding me! But you would be pleased at how everything is going. Simon Arly may be in touch with you — a good friend. Hastily,
Bill

P.S. I've been in this very badly, been repeating it over & over. I'm for a photo ray then —

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

August 27, 1959

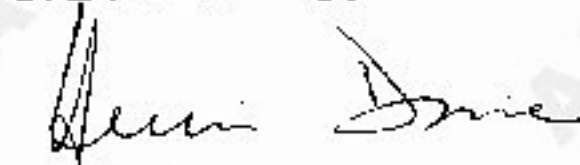
Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Marin:

We are issuing press releases on our year's activities and I should like to issue photographs of works that will appear in her exhibition here at the Corcoran. I am hoping you will be able to help us with this since I believe Mrs. Halpert is still out of the country.

Would you kindly send us photographs of three or four of the works that will be included in the exhibition - or possibly more? I would appreciate it if you would send them fairly soon. I would also like to mention that we need a short biography of Mrs. Halpert. I wrote her about this, but imagine she was too rushed to deal with it.

Yours sincerely,



Henri Dorra
Assistant Director

HD/ng

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THOMAS A. EDISON INDUSTRIES

McGRAW-EDISON COMPANY

GENERAL OFFICES • WEST ORANGE, NEW JERSEY



Please reply to
51 LAKESIDE AVENUE
WEST ORANGE, N. J.
ORANGE 3-6600

AUG 28 1959

The Downtown Gallery
33 E. 51st Street
New York, New York

Gentlemen:

We have written you twice previously requesting payment of your past due account as detailed below, but are unable to identify having received a reply or the requested remittance.

As this account apparently does not stand in dispute, may we again request that you forward your remittance by return mail so we may close our ledgers on this old balance.

Very truly yours,

Fred E. Bramwell
Fred E. Bramwell
Credit & Receivables Manager

Voicewritten
by FEB - KC

4/10/60

TOP060864

20.00

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Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

August 28, 1959

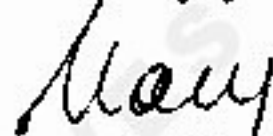
Mrs. Edith Gregor Malpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Edith:

Am I right in thinking that the price that you set on Mr. and Mrs. Isaac Sheffield is \$600 the pair? And, might I have photographs? I thought I had them for my files, but I do not seem to.

All my best.

Sincerely yours,



Mary C. Black, Curator
(Mrs. Richard Black)

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August 22, 1959

Dear Margaret:

with great enthusiasm and I was pleased to learn that you are getting about, indicating that both you and Billy are well and gay. When are you planning to return? I wish it were possible for you to stop by en route. I shall be here until September 8th. In any event, I shall be here until you.

Your kind letter arrived after I had just getting to my correspondence - still a little dazed.

Affectionate greetings,

You were very sweet to attend to the Lathrop Brown affair and I have just written to her and to the Worcester Museum, stating that the sculpture will be delivered by us to the Whitney in good time for the March opening. It is imperative that we have it in our show and it is fortunate that we can work this out so easily.

Needless to say the Moscow adventure, which will take me several years to recover from, was a fabulous experience. At this moment all I can think of is my utter fatigue as a result of an eighteen hour working day, but I hope to be in time for the reopening of the gallery. I also hope that Billy has some sculpture ready for me and that it is on its way to New York.

Apologies, I didn't ask you officially for the drawing of the landscape for the Fall show and have just received a note from Worcester requesting that a release from you be sent so that the drawing might be included in the total shipment. Will you be good girl and address a note to Miss Louise Dresser, Curator, Worcester Art Museum, 55 Salisbury St., Worcester, Massachusetts.

How has your summer gone? Norma Martin wrote about your visit

August twenty-ninth,
1 9 5 9

Mr. Harris K. Prier, Director,
The American Federation of Arts,
1083 Fifth Avenue, New York 28, N.Y.

Dear Harris:

Although I have been back a few days, I am just coming to. It was not until I sat down that I discovered how utterly exhausted I was and am still a little weak in the head.

Several days after I arrived in Moscow I met Ann Coburn and asked her whether she would like some assistance from me in connection with the exhibition you mentioned. She seemed to be pretty well equipped to handle it herself and since my time was so completely filled (a minimum of 10 hours a day) I decided to stick to my little cubicles. I did see some very interesting paintings now and then as artists brought examples to my hotel or showed me photographs during our two hour artists' sessions at the gallery, held each day. Incidentally, there were a good many exhibitions which no doubt Miss Coburn saw - arranged by the artists' union, in various salons or art stores where prints and paintings are sold to the general public. In these I didn't see anything sensational but, since I didn't go further into the matter, I am not in a very good position to make any statement about the quality of the work on a larger scale. Of course, I am very eager to see the material when it arrives and if you think that you would like to see it at the gallery first, perhaps we can work out some arrangement.

When I see you I have a great deal to tell you about exhibition ideas that I had and discussed while I was there. I expect to be back at work on September 8th and, if you are in town, I shall call you and perhaps can coax you and Dorothy for a dinner date.

By the way, do you have any photographs of the Prices mentioned in your letter? While the market for him is pretty quiet, I am always interested in his work and should love to hear more about this. Do you think the owner would consider sending them on approval for me to see - if I pay the expenses involved.

And so, I look forward to seeing you.

Sincerely,

egb-k.

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August twentieth,
1959

Print Department,
Boston Public Library,
Boston, Massachusetts.

Gentlemen:

In a letter from Daniel Catton Rich, Director of the Worcester Art Museum, he refers to the fact that the George Ballou lithograph entitled "Dumpey and Firpo" was borrowed for the July show from the A.H. Wiggin collection and suggested that I write you for permission to have this print included in the group we will exhibit at the Downtown Gallery from September 21st for a period of three or four weeks. I hope you will agree to this loan and would you be good enough to advise Miss Louise Dresser, the curator of the Worcester Art Museum that the print may be lent to us.

Very thanks for your cooperation.

Sincerely yours,

egh-k.

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August 29, 1959.

Mr. Richard Palmer,
Bresler Galleries,
729 North Milwaukee Street,
Milwaukee 2, Wisconsin.

Dear Mr. Palmer:

Thank you for your letter, which was referred
to me at the above address where I am spending
a few weeks before returning to the gallery.

If September 9th - when the gallery reopens -
will not be too late, I shall be very glad to
send the photographs and data you request.
None of the material is accessible at the mo-
ment.

Won't you please let me know.

Sincerely yours,

aght.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August twenty-ninth,
1 9 5 9

Mr. George W. W. Brewster, III,
101 Newbury Street,
Boston 16, Massachusetts.

Dear George:

Your letter of August seventh arrived during my absence and I am just getting to my mail - a weary, weary woman. You and Joan were much wiser to take a long cruise along the Maine coast. It sounds absolutely delightful.

My experiences in Moscow are so well packed that I could not possibly even outline a report by letter and shall not make an attempt. If you are really interested, you will have to come either to Newtown or to New York and give yourself several hours - God help you.

As a matter of fact, I am seriously thinking of dashing off - as soon as I feel bright enough - such a report with the help of my Ediphons. It was an incredible, fascinating experience in my life and would have in anybody else's life if he or she survived it. You would have been rather horrified with some of the architectural creations in our exhibition and the poor planning function-wise. As a matter of fact, a lot of it would make your hair stand high up on end but, withal, the entire project was a great success and a very important event politically.

Meanwhile, I look forward to seeing House Beautiful.

Sincerely,

egh-k.

August twenty-ninth,
1959

Mrs. Lathrop Brown,
c/o Mrs. Edward T. Maloney,
St. James,
Long Island, N. Y.

Dear Mrs. Brown:

On my return from Russia I found a letter from Marguerite Zorach in connection with Billy's woodcarving of "Mother and Child". She mentioned your concern about the William Zorach show at the Whitney Museum and the possible confusion of the dates.

For your information, I am making arrangements with Mr. Goodrich, Director of the Whitney Museum, making sure there will be no confusion. We will have the sculpture for the first two weeks of our exhibit and will deliver it directly to the Whitney, just two blocks away, so that it will serve both purposes. There are several other objects for which similar arrangements are being made.

Thus, say I thank you for your kind cooperation in lending the sculpture to us for the Dial Exhibition.

Sincerely yours,

eght.

Copy to:
Miss Laura Dresser.

August twenty-ninth,
1 9 5 9

Miss Eva Arnstein,
Cosmos Travel Bureau, Inc.,
15 West 15th Street,
New York 36, N.Y.

Dear Miss Arnstein:

Although I returned on schedule, I was so thoroughly exhausted that I have attended to none of my personal affairs and am just getting started with my correspondence.

As no doubt the Intourist Bureau advised you, no voucher for my room had been received by them and, therefore, they would not accept the white copy I had #5222. Consequently, they insisted that I pay in cash for my room each week. I did so with the assurance from them that I would receive a refund from you.

When I return to New York I shall be very glad to show you the receipts I have for the room and for the cars. The meals were paid for as previously arranged, when and if I partook of them at the hotel.

I want to thank you, on this occasion, for getting me into the National as it was most pleasant to be received with hugs and other affectionate greetings by the floor girls, elevator operators, porters, etc. My accommodations were very pleasant, although small, and served my purpose excellently.

As you can imagine, the work involved was practically inhuman and it will take many more weeks to recover, but the experience was most exciting.

My best regards.

Sincerely yours,

agh-k.

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Newtown, Conn., August 29, 1959

Mr. Sam Dawson
Analyst, Business News Dept.
Associated Press
50 Rockefeller Plaza
New York, N.Y.

Dear Mr. Dawson:

Having just returned from the U.S.S.R., where I was associated with the American National Exhibition, I was very much interested in reading your statistics which appeared in the New York Evening Post some days ago. I wish these had been recorded in neon lights for all the Soviet citizens to see..... and particularly so in relation to our cultural pursuits. They are quite convinced that Kultur is a minor detail in our busy capitalistic life - all but Rock and Roll, detective stories, and lascivious pictures. (Of course, I am referring to the masses, and to the newspaper and radio propaganda.)

Apropos, I should like to call your attention to a serious omission in your statistics - A R T - which may be an irritant to our officials, but it certainly represents a huge annual expenditure in this country - by museums, collectors, industries, real estate operators, young folks who buy works of art on the installment plan, etc.. Art has a good deal to do with leisure as it is a time-consuming interest and a record-breaking one. If you should assemble these figures in the near future - and no report is complete without it - I should be most grateful for the information. A self-addressed envelope is enclosed. I thank you.

Sincerely yours,

NOT FOR PUBLICATION, PLEASE

August twenty-ninth,
1 9 5 9

Encl/State
Miss Shirley T. Rouse,
Advertising Agency, Inc.,
P. O. Box 6733,
Houston 5, Texas.

Dear Miss Rouse:

Your letter of August 18th was forwarded to my summer home, which I have just reached from my trip abroad.

The gallery will not reopen until September eighth and if that is time enough, I shall be glad to send you a catalog. Wittenborn, 1018 Madison Avenue, New York, N. Y. may have a copy of the book published on Kuniyoshi in Japan. I don't recall the title other than Yasuo Kuniyoshi but I am sure they will know what you are referring to if you care to write directly. This book was published in relation to the large memorial exhibition which was held in Japan and contains a great many color reproductions, including his last works.

Sincerely yours,

egh-k.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Train de 500000
 Star Luring
 Train Driver
 Train Halted

Mr. Richard Helms

— 5 —

Dear Dick:

Believe it or not, I am still hearing the exhibition school and smelling the exhibition's smell. I wonder how long it will take me to get back to normal - or what would be so classed for me. I am still working on the show, putting together a great deal of information for an article I am preparing and for several talks I promised to give. I wrote a brief report for "ART IN AMERICA" but was so tired that I didn't make good sense in nine hundred words.

It was wonderful to hear from you and I was distressed to learn that you, too, had a flat tire. When I called, I wanted to know how the catalog was. I hope they will stop off at the gallery as I miss them all. I should love to see them - collectively or individually.

Thank you for the copy of the ~~table~~ ^{brochure} which I didn't understand and still don't understand, but Lawrence explained it to me. Jane phoned me yesterday and gave me further reports and I was very much excited about your new programs for the garden (re: the sculpture, etc.). I hope that you have taken of this. I hope still more that the system I finally devised of a single entrance has helped to control attendance and reduce the hazards. Are you still maintaining the comment books and are the originals forwarded to Robert Sivard every day, via Mr. White.

I was escorted in grand style to the airport and was presented with a real surprise in Paris when my ticket was taken from me and I was transferred to first-class with champagne, reclining seats, etc.

I feel very badly about loading you with all these books. Both of us should have known better about the taxi situation. Incidentally, have you had those shipped to me. I failed to remove a couple of drawings I stuck in one of the books. They are very important in my life and I hope they were sent out addressed to 51st Street. Please let me know what the charges are. Also, one of the guides told me while I was having a coke in the guides' room that a Georgian brought two handsome paintings - one of which he gave to the guide but the other was never delivered to me. I think if you ask Sam he might identify the guide as I am eager to have it, of course.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

August 29, 1959
Mr. Richard McAnathem

- 2 -

Newtown, Connecticut
August 29, 1959.

I shall take care of Robert Mullen, etc. I hear Robert Zion is back. Perhaps he already has the prints but I will get in touch with him. Incidentally, I found with a copy of translation, the translation of the quest for a catalog.

If you survive, I understand you have quite a program ahead of you. Have fun and drop me a note when you can.

Dear Dick:

Affectionate greetings,
Believe it or not, I am still hearing the exhibition and smelling the exhibition's smell. I wonder how long it will take me to get back to normal - or what would be so classed for me. I am still working on the show, putting together a great deal of information for an article I am preparing and for several talks I promised to give. I wrote a brief report for "The Art World" but was so tired that I didn't make good sense in many places.

It was wonderful to hear from you and I was distressed to learn that you, too, had been in the hospital. I hope they will stop off at the gallery on their return, as I should love to see them - collectively or individually. Thank you for the copy of the report which I didn't understand and still don't understand, but Lawrence explained it to me. Jane phoned me yesterday and gave me further reports and I was very much excited about your new program for the garden (re: the sculpture, etc.). I hope that you have taken of this. I hope still more that the system I finally devised of a single entrance has helped to control attendance and reduce the hazards. Are you still maintaining the cement books and are the originals forwarded to Robert every day, via Mr. White.

I was escorted in grand style to the airport and was presented with a real surprise in Paris when my ticket was taken from me and I was transferred to first-class with champagne, reclining seats, etc.

I feel very badly about loading you with all those books. Both of us should have known better about the taxi situation. Incidentally, have you had those shipped to me. I failed to remove a couple of drawings I stuck in one of the books. They are very important in my life and I hope they were sent out addressed to Flat Street. Please let me know what the charges are. Also, one of the guides told me while I was having a coke in the guide's room that a Georgian brought two handsome paintings - one of which he gave to the guide but the other was never delivered to me. I think if you ask Sam he might identify the guide as I am eager to have it, of course.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August twenty-ninth,
1 9 5 9

Dr. Laurence Schmeckelner,
Professor of Fine Arts and Director,
School of Art,
Syracuse University,
Syracuse 10, N. Y.

Dear Dr. Schmeckelner:

Your letter of August 22d was forwarded to my summer home, where I am spending a short period to recover from the Moscow ordeal. It was quite an experience!

Much as I should like to cooperate with you, we are not the agents for Jack Levine. He was among the artists I transferred to the Alan Gallery and I would suggest that you write to Charles.

I hope you have had a very pleasant summer - and that you finally met up with Jacob Schallman.

My best regards.

Sincerely yours,

agh-k.

P.S. In digging further into my file, I found a previous letter regarding the Ben Shahn retrospective exhibition. At the moment I am pretty busy about everything and since the show is tentatively scheduled for February, 1960, I suppose this can wait until I collect myself. Right? And so, cheerio.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is to be published 60 years after the date of sale.

August twenty-ninth,
1 9 5 9

Dr. James Sibley Watson,
c/o Worcester Art Museum,
55 Salisbury Street,
Worcester, Massachusetts.

Dear Dr. Watson:

As you know, we have arranged with the Whitney Museum to have the American section of the wonderful Dial Exhibition at the Downtown Gallery from September 21st for a period of three to four weeks. We have been fortunate in obtaining everything requested but find that an official request had not been forwarded to you for the following:

Pascia

- Maltase Family.

Hildegard Watson - "A Dressing" #226.

I sincerely hope that you will permit us to include these two very fine examples and so will you be good enough to advise Miss Louise Dresser, thus releasing the pictures to us.

Many thanks for your kind cooperation.

Sincerely yours,

gsk.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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August twenty-ninth,
1 9 5 9

NEWTON, CONNECTICUT.

Miss Pernice Weiss,
19 Rivers Drive,
Great Neck, L.I., N.Y.

Dear Miss Weiss:

Mr. Zorach has just forwarded me your letter dated August fourteenth.

Since the gallery will not be open until September ninth and I don't expect to be there earlier, I doubt whether it would be possible to arrange for the loan of Zorach sculptures.

As a matter of fact, since he doesn't return from Maine until about October 1st and the bulk of the objects we have on hand are being forwarded to the Whitney Museum, it seems unlikely that any of his material will be available for some time.

I shall be glad to write you later.

Sincerely yours,

ogk.

Copy to:
Mr. Zorach.

August twenty-ninth,
1 9 5 9

My very best regards.

Very truly yours,

Miss Laura Dresser, Curator,
Worcester Art Museum,
55 Salisbury Street,
Worcester, Massachusetts.

Dear Miss Dresser:

As you gather, your letter did not reach me until my return from the exciting experience in Moscow. I was utterly exhausted and it was not until today that I recovered sufficiently to go through my mail. Incidentally, a carbon copy of my letter to Mrs. Brown is enclosed.

Yours
truly

According to a letter from Dan Rich (I gather he is away) the only objects not arranged for are the Ballows from the Wiggin collection - and I am writing for it - the Pasha and the Watson from Dr. James Sibley Watson. I am sure it will be all right to include the Marguerite Zornich but I shall ask her to send you a note just the same. Unfortunately, I don't have Dr. Watson's address and am therefore writing him in care of the Worcester Art Museum. Would you be good enough to forward this? Since Mrs. Brown is not a good correspondent, I hope you will accept the carbon of my letter as her release. I will assume the responsibility of delivering it to the Whitney Museum.

I note that all the sculpture and pictures will leave your museum for New York on September 14th. Would it not be possible to have the objects delivered directly to us rather than Bodworth, as this will save at least two days to say nothing of the additional expense. I can arrange to have two men at the gallery to help remove them from the truck and, if you will give me the name of your trucking firm, I shall be glad to communicate with them to make a specific appointment.

Could you send us 100 copies of the catalog at \$1.50? I hope this will leave you enough for future use.

Perhaps we could coax you to come to our opening. It would be wonderful to have you. Meanwhile, I want to thank you for your generous cooperation.

Due to publishing information regarding sales transactions, we are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

Miss Laura Dresser

- 2 -

August 29, 1959

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

August twenty-ninth
1959

My very best regards.

Sincerely yours,

Miss Laura Dresser, Curator,
Worcester Art Museum,
25 Salisbury Street,
Worcester, Massachusetts.

Dear Miss Dresser:

ack.
encl.

As you gather, your letter did not reach me until my return from the exciting experience in Moscow. I was utterly exhausted and it was not until today that I recovered sufficiently to go through my mail. I enclose a carbon copy of my letter to Mrs. Brown in answer to your letter.

P.S. Can you tell me where I can reach Mr. Brown and Mrs. Brown?

According to a letter from Dan Rich (I gather he is away) the only objects not arranged for are the Bellows from the Watson collection - and I am writing for it - the Passin and the Watson from Mr. James Philip Watson. I am sure it will be all right to include the Marguerite Brown but I shall ask her to send you a note just the same. Unfortunately, I don't have Mr. Watson's address and am therefore writing him in care of the Worcester Art Museum. Would you be good enough to forward this? Since Mrs. Brown is not a good correspondent, I hope you will accept the carbon of my letter as her release. I will assume the responsibility of delivering it to the Whitney Museum.

I note that all the sculpture and pictures will leave your museum for New York on September 1st. Would it not be possible to have the objects delivered directly to us rather than through the gallery, as this will save at least two days to say nothing of the additional expense. I can arrange to have two men at the gallery to help remove them from the truck and, if you will give me the name of your trucking firm, I shall be glad to communicate with them to make a specific appointment.

Could you send us 100 copies of the catalog at \$1.00? I hope this will leave you enough for future use.

Perhaps we could cook you to come to our opening. It would be wonderful to have your presence. I want to thank you for your generous cooperation.

[1954]

THE BRICK HOUSE
SOUTHERN ACRES
SHELBOURNE, VERMONT

Dear Edith,

Thanks for your post cards, and I am sure that you have had a fabulous time and I guess that this will welcome you back. The time just seems to go.

Here I have not been out to a meal since I left N.Y. After they tapped my good man we had a few dreadful weeks but now he seems a bit better again I am thankful to say. The summer has been the hottest and most humid on record, that does not make it easy for him.

Our Museum is way ahead fo last year and our visitors all seem higher class than the year before. We have had such distinguished visitors, and such nice comments which I know will please you.

This winter I would like to budget with you and see what modern paintings you would advise and you said that you still have some of the best put away but you may not want to part with these. I thought if I started with about six and then kept adding. What do you think?

Our art building is lovely, we had some trouble with the air cooling but when that is adjusted I think it will be perfect. It is the small details that take so much time.

Sterling was away for six weeks and I ran all the office so that I have not had the time and energy to do anything else down there. Have not even finished the rug room as yet.

I will be so interested to hear all about your trip and I read with great interest your article in the Times.

The Boston Herald gave us the best write up so far and Town and Country was good and a dreadful photo of me.

Sterling is back after five weeks away(too much(but I learnt a lot what has to be done and know now what I should expect. Much love to you and will love to hear from you,

Affectionately,

Electra

Aug. 30th.

DAVIS & CHENEY
ATTORNEYS-AT-LAW
68 MAIN STREET
DANBURY, CONNECTICUT

cc Mrs. Edith G. Halpert

August 31, 1959

Mr. Mufar B. Belmar
Eden Hill Road
Newtown, Connecticut

Dear Mr. Belmar:

Despite repeated follow-ups by letter and telephone, we have still not received the survey of your property from Mr. Joseph E. Bennett, upon which the description for the deed from you to Mrs. Halpert is to be based pursuant to the contract.

Mr. Bennett has told us that very little remains to be done, and that he needs merely to complete the map.

For the sake of reassuring both you and Mrs. Halpert, I am writing this letter to confirm that the contract dated June 13, 1959 between you and Mrs. Halpert is still in effect, and that we are holding the entire purchase price in escrow for delivery to you pending satisfactory completion of the matter.

Would you please sign and return the enclosed copy of this letter in the space provided, indicating your receipt and acceptance of the foregoing, which constitutes an extension of the time specified in the contract.

Very truly yours,

TLC:L

Accepted:

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



BERT C. BROUDE AGENCY, INC.

Complete Insurance Service

SUITE 800 MADISON BUILDING
623 N. SECOND STREET
MILWAUKEE 3, WIS.

"SPEED KILLS - 'Take it Easy'"

August 31, 1959

John Marin
Gerhard D. Straus
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Re: Dr. Gerhard D. Straus

Gentlemen:

We have been asked by Dr. Gerhard D. Straus of Milwaukee, to write to you regarding the following paintings:

"John Marin, Deer Isle No. 10" - water color	3000
"Kuniyoshi, Four Peaches" - oil	2500
"Rattner, Pillar of Fire" - oil	1500

We would appreciate it if you would let us know what the value of these paintings would be on today's market.

We need this information for insurance purposes and we will appreciate your mailing the information either to Dr. Gerhard D. Straus at 606 West Wisconsin Avenue, Milwaukee Wisconsin, or to our agency, whichever you may prefer.

Thanking you for this courtesy, we are

Very truly yours,

BERT C. BROUDE AGENCY, INC.

By *Edward M. Levine*
Edward M. Levine

EML/bjk

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arts in society

The University of Wisconsin
University Extension Division
Madison 6, Wisconsin

31 August 1959

Miss Edith Halpert,
Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, New York.

Dear Miss Halpert,

Thank you very much for your prompt reply to our letter of August 8. From what I have been able to read concerning the Moscow exhibition, you have done a remarkable job and have earned the period of rest in Connecticut.

We are still very much interested in running a portfolio of Shahn reproductions, and are very happy that you are considering our proposal to include a short piece on the function of the gallery in the business of art. Feel free to take any position you may like on the subject.

There is only one drawback: our deadline of October 1 is absolute; if you can forward the series of photographs, along with your own manuscript, by the third week in September, they will still be able to be processed by the editors and engravers in time for the fourth issue, scheduled for the Christmas holidays of this year. I sincerely hope that this deadline is not too much of an inconvenience to you. As a state institution, we are obliged to perform according to the work schedule of the official state printer.

Thanks once again.

Sincerely,

E.F. Kaelin
E.F. Kaelin,
Acting Editor.

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[Sept. 1959]

Downtown Gallery :

Enclosed check is a second payment
on Shaker's "U. N. Business Man"
drawing, which I bought from you
June 1st 1959.

Alan Le Corbeiller

Do you have my address?

It's 1700 York Avenue
New York 28, N.Y.

the art gallery

HOLLYCROFT

IVORYTON

CONNECTICUT

Telephone: Essex, Connecticut - SOuth 7-1601 and SOuth 7-1582

September 1, 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

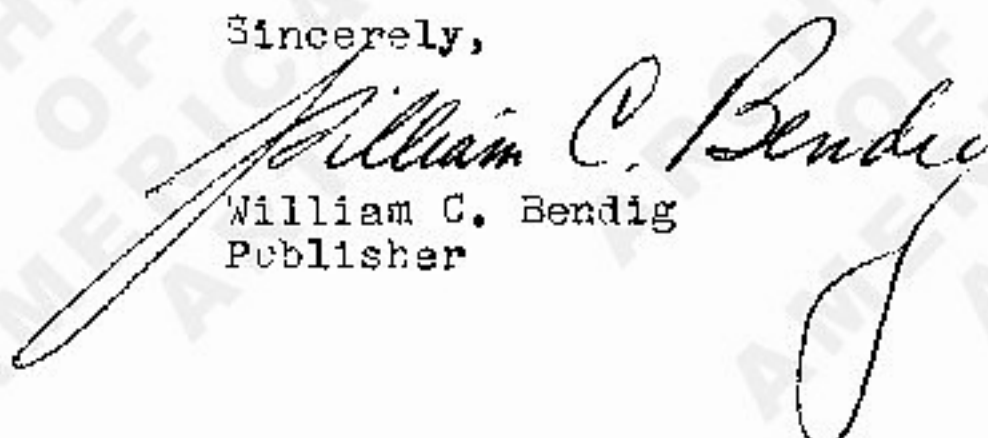
You will be pleased to know that our publication, THE ART GALLERY, has been completely re-designed for the new art season. The typography for the listings will be designed in such a way as to be more concise and easily read and give greater attention to each individual gallery. There will also be a new and most striking cover. I am certain you will be happy with these improvements and our expanded service.

The rate for the listings is now \$12.50 each month. Since you have made it a practice to pay for a full season in advance, you will receive a special discount of \$25 on the ten issues. Therefore, we have enclosed an invoice for \$100 for the full year.

A listing card is enclosed for your October exhibition information.

Thank you for your continued interest in THE ART GALLERY.

Sincerely,


William C. Bendig
Publisher

WCB/mr
Encls.

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COSMOS TRAVEL BUREAU, INC.

45 WEST 45TH STREET • NEW YORK 36, N. Y. • TEL. CIRCLE 5-7711

GABRIEL WEINER
PRESIDENT



CABLE ADDRESS
"COSMOTRAY NEWYORK"

September 1, 1959

RESERVATIONS
SHIP, PLANE
FOREIGN AND DOMESTIC
CRUISES AND TOURS

Miss Edith G. Halpert
Eden Hill Road
Newtown, Connecticut

CAR PURCHASE
CAR HIRE

Dear Miss Halpert:

Since Mrs. Arnstein is away on vacation, I am answering your letter of August 29 addressed to her.

INSURANCE
TRAVELERS CHECKS
FOREIGN EXCHANGE

I assume that you are still in possession of the original copy of Voucher No. 5222. If so, please forward it to my attention and I shall be glad to process the refund at once.

Very truly yours,

Raymond Zim
Raymond Zim

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be asserted that the information may be published 60 years after the date of sale.

Daisy V. Shapiro 200 East End Avenue New York 28, New York

Sept. 1 - 1959

The Downtown Gallery Inc.
32 E. 51 St. NYC.

Dear Sirs,

Enclosed please find check
for \$1000 which is the complete
final payment on the oil by Georgia
O' Keeffe, called "Winter Trees 1958."

Would you be good enough to
send back a receipted bill to that
effect.

I will phone to have you
collect this painting to perfect the
frame, which has not yet been
perfectly adjusted.

Sincerely,
Daisy V. Shapiro



838 FIFTH AVENUE • NEW YORK 21, N. Y. • PHONE REGENT 7-8200 • CABLE ADDRESS: UNIONUAHC

Commission on Synagogue Activities
OFFICE OF SYNAGOGUE ADMINISTRATION
Union of American Hebrew Congregations

Director
Commission on Synagogue Activities
RABBI EUGENE J. LIPMAN

Director
Office of Synagogue Administration
MYRON E. SCHOEN

September 1, 1959

Mr. Ben Shahn
Roosevelt, New Jersey

Dear Mr. Shahn:

This is an order for one (1) copy of CREATION for the Union of American Hebrew Congregations. If possible, we would appreciate your autographing the print before shipment.

Please ship the print to the writer. However, I ask that you submit the bill, with the usual discount, to Mr. George Alford, Production Dept., at the above address.

Thank you for your kind attention to this matter.

Cordially,

Edith Miller
Edith Miller
Office of Synagogue Administration

*Get in touch with
D.T. Gallen*

Edith maybe you better do this - thanks Ben

Plan to attend the FORTY-FIFTH GENERAL ASSEMBLY • MIAMI BEACH, FLORIDA • NOVEMBER 14-19, 1959 • UAHC - NFTS - NATS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER, MASSACHUSETTS

TELEPHONE FLEASHE 2-4678
CABLE ADDRESS: WORCART

September 1, 1959

*note
for photos*

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Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Greetings. So glad you are safely back. I can well imagine how tired you must have been.

I have forwarded your letter to Dr. Watson. His address is 6 Sibley Place, Rochester 7, New York. The carbon of your letter to Mrs. Lathrop Brown will be acceptable as a release from her. Unfortunately there are still a few owners from whom we have not had releases. They are:

Mr. and Mrs. Lawrence A. Fleischman for Charles Burchfield
19480 Burlington Drive, Detroit 3, Michigan "Haunted Evening"

Mrs. E. E. Cummings for Gaston Lachaise
4 Patchin Place, New York 11, N.Y. "E. E. Cummings"

Mr. and Mrs. Richard M. Goldwater for "Egyptian Pot"
422 Riverside Avenue, Westport, Connecticut for Max Weber

Dr. and Mrs. F. H. Hirschland for "Gesture"
Hemlock Road, Harrison, N.Y. by Max Weber

Miss Marianne Moore's address is 260 Cumberland St., Brooklyn, New York. Whether she is there or not at present, I do not know. Besides the above address for E. E. Cummings we also have Silver Lake, New Hampshire. You already have, I believe the name and address of his agent Miss Elizabeth Kray, The Poetry Center, YM and YWHA, Lexington Avenue at 92nd Street, New York.

Are we to assume you do not wish the Rockwell Kent "Voyagers"? As Mr. Rich mentioned in his letter of July 20 it was not mentioned in the letter of release from the Phillips Gallery. Only the Kenneth Hayes Miller and the Arthur B. Davies were spoken of in that letter.

Miss Bigelow, Registrar of the museum, and I have discussed your request to have the objects delivered directly to the Downtown Gallery. The truck is one that we shall rent and it will be manned by two of our staff. The difficulty, if any, about having the objects delivered directly to the Downtown Gallery is that there will be a few packing boxes and materials for loans that did not come from the New York area (and for a few of the more fragile Dial Collection items) which must be stored during the course of

your exhibition. If you will let us know that this will cause you no problem we can instruct our men to go to the Downtown Gallery when they reach New York the afternoon of September 14. As they are not used to making deliveries except to Budworth's would you please send us instructions as to the location of the door where delivery should be made. It will be fine if you can have two men on hand to help remove the material from the truck.

I am asking our publications office to send you one hundred copies of the Dial catalogue at \$1.40 each.

I very much wish I might be present at the opening but, if it is to be the 18th or the 19th, I'm afraid I cannot as I have long-standing engagements for those days. I hope to be in New York a little later on, however, and look forward to seeing the exhibition installed.

With all good wishes, I am

Sincerely yours,



Louisa Dresser
Curator

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Sept. 2, 1959



Dear Aunt Edith

It was so nice visiting you last week and hearing about your trip to Russia. I hope you are all rested up now.

Last Saturday we got the projector & looked at the movies I took.

You can't imagine how much pleasure it gives me to be able to see them and "relive" my trip to California.

I have been showing the movies to all my friends, & I bet that we've seen each reel at least ten times! And I'm still not tired of it!

Please come down
and see us soon.
-Mummy and Daddy
and their love (and
Spotty also).

Say hello to Albert
for me.

I am still waiting
for the roll to come
with the pictures of
you in it. When
you come to visit
soon, I will show it
to you.

Thanks, again, for
giving me the camera.
All my love
Patsey

P.S. Thank you for
waiting that letter to me.

9/29

for list?

Mr. Howard Barnett
Sloan's Court
Port Washington, L.I.

called (tel.) re Shalom
drawing for synagogue

will come in Wed 9/2 or
Sat 9/5

September 2, 1958

Mr. Howard Barnett
Sloan's Court
Port Washington, Long Island
New York

Dear Mr. Barnett:

I am so sorry to have missed you when you telephoned in to the Gallery.

We have several drawings that would be suitable for a Synagogue and will be very glad to show them to you when you call. As we are not opening officially until next Monday, I plan to leave for the weekend Saturday noon. If you would like to come in before then it will be perfectly satisfactory. Or, if you find it more convenient to come in any time thereafter, the Gallery hours are 10:00 to 6:00 daily - with the exception of Sunday.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JOHN B. SEIDEL
PRESIDENT AND TREASURER

BRESLER GALLERIES
729 NORTH MILWAUKEE STREET
MILWAUKEE 2, WISCONSIN

September 2, 1959

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

Thank you for your good letter of August 29, regarding our request for some photographs and data on Georgia O'Keeffe.

Our customer has been looking for a Georgia O'Keeffe original for sometime, so I am sure that any information you can furnish us after your gallery reopens on September 9 will be most timely and appreciated. We shall look forward to hearing from you soon.

With best regards.

Yours, sincerely,

BRESLER GALLERIES


Richard Palmer



UNITED STATES INFORMATION AGENCY
WASHINGTON

Wednesday Sept. 2, 1959

Dear Mrs. Harpert,

Your letter to Lois came, she is in New York until tomorrow. She'll be so glad to find it when she comes back.

As for the "princey" stipend: please write to L Brigham or R Seward giving departure^{time} & arrival back in New York - making a total of so many days per diem. Add another item - incidental expenses (i.e. staff in connection with your curator duties, maybe other items directly connected) - give a total. Then as a third item: the translation of comments explaining this could not otherwise have been done.

I'll see what can be done about the three items - I'll try

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to get payment ^{for} are if I
can instead of just per
dieu.

I look forward to meeting
you when I am in New
York for the office one of
these months.

Sincerely yours,

Eva Thoby-Marcelin

September 3, 1959

Mr. Rudi Blesh
Hillforge Farm
Gilmanton Corners, N. H.

Dear Mr. Blesh:

This is my first crack at dictation since I got back from my very eventful trip.

As I am recuperating in Connecticut, I cannot give you the information requested until I get back to the gallery -- after Labor Day. I have racked my brain and can recall no painting called "Three Objects," unless it is the one recently acquired by the Wadsworth Athenaeum. The title was different. In any event, I shall go through the photograph book and talk to Stuart. Maybe he can help me out. The painting I refer to is dated 1925. But in any case, the photographer does not return to work until September 9th, so that we cannot obtain a photograph until after that date.

I am glad that you are doing an analytical job. Having devoted the last week or so to some solid reading in art, and comparing it with Russian literature on the subject, I got very depressed with the hasty and vague, careless and irresponsible statements so prevalent today in this country.

My best regards.

Sincerely yours,

EH:pb

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BETTY CHAMBERLAIN ASSOCIATES

139 east 52 street • new york 17, new york • plaza 2-0183 • inc.

September 3, 1969

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York City

Dear Edith,

The art magazines will need advertisement copy for October shows by the end of next week - September 11. They will also need listings for the editorial section by this date.

I will of course be glad to handle these if you send me the information.

Sincerely yours,



Betty Chamberlain

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September 3, 1959

Mr. Corrado Levi
p.le Duca d'Aosta 18
Turin, Italy

Dear Mr. Levi:

Thank you for your letter which arrived during my absence from the gallery. I spent some time in Russia during the summer.

I am now enclosing a copy of a letter addressed to my very good friend, the novelist Edwin Gilbert. This is self-explanatory.

I hope that some arrangement can be made for the transaction in this manner, as he can have your check or money order cashed in lire and use the funds during his stay in Italy.

Sincerely yours,

BH:pb

Enclosure
Copy to Mr. Edwin Gilbert

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THE JUNIOR COUNCIL OF THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

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WALTER BAREISS, CHAIRMAN
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MRS. F. POWIS JONES, VICE-CHAIRMAN
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PETER A. BUNEL, TREASURER

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September 3, 1959

Dear Mrs. Halpert:

This is to confirm the sale of the Ben Shahn silkscreen, SUPERMARKET.

Would you be good enough to bill the purchaser, Mr. Harold M. Starr of 310 East 49th Street, in the amount of \$110, less the \$7 rental received. Enclosed is our bill for the balance of the handling charge.

Many thanks for your cooperation in this matter.

Very truly yours,

Daniel Davis

Mrs. Daniel B. Davis
Art Lending Service

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

enc.

September 3, 1959

Mr. William F. Quillian, Jr., President
Randolph-Macon Woman's College
Lynchburg, Virginia

Dear Mr. Quillian:

Your letter of August 25th was forwarded to me in Connecticut where I am recuperating from my Russian trip which was one of the phenomenal experiences in my life.

En route to Moscow I stopped off in Paris where I saw the Rattners. At that time he was not certain when he would return to the U.S. but he seemed to think sometime during the winter. Subsequently I received a card from him addressed from Aix-en-Provence where he and his wife had gone for a short vacation. He is back at 83 rue de la Tombe Issoire, Paris XIV, and I would suggest that you write him there again. In the next few days I too shall drop him a note, including a reference to your correspondence.

I hope that you will have occasion to be in New York again, as it was a great pleasure to talk with you.

My best regards.

Sincerely yours,

BCH:pb

M. M.
September 3, 1959

Miss Lois Bingham, Chief
Fine Arts Section
Exhibition Service Division
United States Information Agency
Washington 25, D. C.

Dear Lois:

It was good talking to you and I look forward to seeing you on Wednesday in New York.

Lawrence reported that several artists have asked about the catalogue of the Moscow exhibition. I was under the impression that arrangements had been made to send a copy to each exhibiting artist and to each lender. I hope this is being done. Also, if there are enough of the English translations available, it would be very nice to include this as well.

I had asked Sivard to send the DG twenty copies, as I had promised a number of important individuals that I would send them one. These are people who would be very useful for future loans to the State Department. Would you be a good girl and attend to this?

Sincerely,

RHB:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

September 3, 1959

Mr. John I. H. Baur
Whitney Museum of American Art
22 West 54th Street
New York 19, N. Y.

Dear Jack:

At my request Lawrence got the information about the name and address of the shipper and the check is being mailed today. I am sorry for the delay but I refused to open any mail or talk to anyone until the past few days. Although I am not of that generation, I sure was beat when I got home and as a matter of fact am still ambling along like the old Russian dames at the end of a day of paving Moscow streets. What an experience!

I hope you had a pleasant summer. Also I hope that you succeed in getting the Zorash show into more than the first three galleries I recall -- Miami, Columbus, and Cincinnati. I was hoping that at least one West-Coast museum and one in Texas would pick this up. I was also under the impression that the Syracuse Museum would take it, or maybe it was an hallucination and I thought Schmeckebier had mentioned it. In any event, I'll be seeing you very soon -- a ghost of my old self.

With best regards,

Sincerely yours,

BGH:pb

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September 3, 1959

Mr. Richard T. Yonkers
Hackley Art Gallery
Muskegon, Michigan

Dear Mr. Yonkers:

Your letter dated August 26th has just come to me in the country. After returning from Russia, I came off to recuperate and am just starting to answer my mail.

Indeed I should be very much interested in seeing the book referred to. Would you be good enough to send it to me at your earliest convenience. The gallery reopens on September 8th and I shall be on tap thereafter.

Thank you for your courtesy.

Sincerely yours,

EEH:pb

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RICHARD G. HENSLEY
Chief Librarian, Division of
Reference and Research Services



ARTHUR W. HEINTZELMAN
Keeper of Prints

MILTON EDWARD LORD, Director

BOSTON PUBLIC LIBRARY

Boston 17, Massachusetts

4 September 1959

Edith Gregor Halpert, Director
The Downtown Gallery
32 E. 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Your letter concerning the loan of the George Bellows lithograph "Dempsey and Firpo" has been received.

Mr. Heintzelman, the Keeper of Prints, is now in Europe and will not return until the middle of October. However, before he left, he very clearly stated that he did not want any of the Bellows prints to go on loan for at least a couple of years. You see, they have been borrowed constantly, and it is very difficult for us for people come from great distances to see our well-known Bellows collection, and the most important prints are unavailable to them.

We regret to have to forward this decision, however, perhaps the New York Public Library may have this print in its collection, although we are not familiar with their policy on borrowing material.

Would you please advise Miss Louise Dresser, the curator of the Worcester Art Museum that the print "Dempsey and Firpo" is to be returned to the library. Thank you.

Sincerely yours,

Emilia Lange
(Miss) Emilia Lange
Assistant in the
Print Department

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DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

September 4, 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

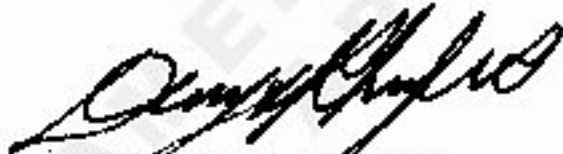
In confirmation of our conversation last spring, thank you for your kind offer to lend material to the Des Moines Art Center for exhibition from October 1 through November 1, 1959.

You will recall that you suggested that I write you early in September to determine the availability of the material we discussed. The Des Moines Art Center would greatly appreciate the loan indicated below, during the month of October. We will, of course, be responsible for packing and shipping costs, and for insurance unless you desire to bill us later for the amount of insurance under your own policy. In any event, we will include prices on our labels and, of course, credit your gallery. We would appreciate having photographs at your early convenience for publicity.

We will need to receive your shipment on or before Friday, September 18 and will notify Berkeley Express to pick up from you on or before September 11. Please let us know at your very earliest convenience whether or not the work desired is available for a loan.

Thank you for your kind willingness to assist us in this matter.

Yours sincerely,



Denys P. Myers
Director

DPM:ji

Enclosures: data sheet
return envelope

Reuben Tam
Ben Shahn
Sheeler
Marin

Dove
Graves
(from among the ones we discussed)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Regarding the contents of your letter, from which I have deviated considerably, I shall send you the information about Tannahill when I get home but I can tell you that "The Circus" was not the first one sold. The one Tannahill refers to was "Old New York", which I borrowed from Schiller for the First Musical Exhibition in Radio City and which was the first Markin all ever sold. "The Circus" followed some years later.

Dr. E. P. Richardson, Director
The Detroit Institute of Arts
Detroit 2, Michigan

உலகத்தின் தந்தை என

Dear Dr. Richardson:

Thank you for your letter.

No doubt you got a blow-by-blow description of the first few days at the art exhibition in Moscow. Larry and his friends dropped in a number of times and saw the incredible problems with which I was confronted in setting up the show and maintaining it. Of course he did not know what followed. It was an unbelievable experience.

About two days ago I started to dictate on my Ediphone a factual report of the entire trip, all in full detail. I got as far as the second day and at that rate I don't know whether I shall ever finish because each hour was packed with incidents. If and when I complete this thing -- which I am eager to do as within another week or two some of the incidents will appear like a dream and nightmare sequences and I won't believe them -- I shall send you a copy for the Archives. As a matter of fact, I am assembling a scrapbook containing clippings in relation to the beginnings of the show, transcripts of a Moscow radio interview, clipping of reviews in Russian, as well as some transcripts of radio interviews with Walter or about him in this country. I have a tape of a very fascinating interview held July 16th by Charles Van Doren with Agonsky and Francis Walter, together with a mimeographed text. I shall be glad to send both to you, although I had vaguely mentioned mailing it to the State Department. Perhaps, too, when I complete the scrapbook I can give it to Miss Cordrey to microfilm.

Also, I want to advise you that all the written comments which I removed from the looseleaf book each day (on the hour) were given to Mr. White in Moscow to mail to Seward in Washington, with the proviso that these be forwarded to the Archives. I have roughly-typed translations which I will place in the book when they are neatly rewritten. Before I left I suggested to McLanathan that he continue this practice keeping the translations and sending the originals on. This suggestion was followed up by letter from Newton, which I hope will reach him.

Prior to publishing information regarding artist transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 4, 1959

Regarding the contents of your letter, from which I have deviated considerably, I shall send you the information about Tannahill when I get home but I can tell you that "The Circus" was not the first one sold. The one Tannahill refers to was "Old New York," which I borrowed from Stieglitz for the First Municipal Exhibition in Radio City and which was the first Marin oil ever sold. "The Circus" followed some years later.

My best regards,

Sincerely yours,

சுற்றுலாத்துறை அமைச்சர்

103501 2500 101 1000 10000

TC# : pb

[illegible]

complete the aerograph I can give it to Miss Gurney to microfilm. I should be glad to send both to you, although I had vaguely mentioned mailing it to the State Department. Perhaps, too, when I talk with Gurney and Francis Walker, together with a micrographed text of a very fascinating interview held July 1942 by Charles Van Doren with Gurney and Francis Walker, as well as some transcriptions of radio interviews in Russian, as well as some transcriptions of radio interviews in English, transcriptions of a Moscow radio interview, snippets of the show, transcriptions of snippets in relation to the beginning of a copy for the Archives. As a matter of fact, I am assembling a big tape recordings and I won't believe them — I shall send you word in two weeks of the transcriptions will appear like a stream and I complete this thing — which I am eager to do as within another 24 hours because each hour was packed with incidents. It and when the second day and at that rate I don't know whether I shall over report of the entire trip, all in full detail. I got on for an hour and two days ago I wanted to discuss an aerograph a further

Before I left I suggested to Melancthon that he continue this practice - making the translations and sending the originals on. This suggestion was followed up by letter from Newton, which I hope will reach him. I want to advise you that all the written comments which I received from the Los Angeles head each day (on the book) were given to Mr. White in Moscow to mail to Edward in Washington, with the proviso that they be forwarded to the Archives. I have roughly-typed translations which I will place in the book when they are neatly rewritten.

Robinson, Jensen, Fenwick & Haynes, Inc.

ESTABLISHED 1922

Advertising

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September 4, 1959

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

I am enclosing a photograph of a watercolor which I purchased about six months ago from Martin Janis of Sherman Oaks. He expressed belief that this painting was originally in the John Quinn collection and also said you had seen this picture some while ago.

Since then I learned that Mr. Marin's son is associated with you. For this reason, I hope you may be able to supply me with more information about this painting. I would be most grateful for your efforts.

My cousins, Bob and Carole Straus, and Sylvan and Mary Lang and Mike and Dorothy Blankfort all tell of having met you and how great it is knowing you. I surely hope that someday soon I can meet you too.

Kind personal regards.

Yours very truly,

Robert Halff

Robert Halff

I would appreciate the return of the print, at your convenience.
Home address:
1659 Waynecrest Drive
Beverly Hills, California

The Branch, Small P.T. Me.

ERNEST BROWN & PHILLIPS LTD

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TELEGRAMS: OFORT, LESQUARE, LONDON.

THE LEICESTER GALLERIES.

LEICESTER SQUARE,

LONDON, W.C.2.

4th September, 1959.

Mrs. Edith George Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22,
N.Y.,
U.S.A.

Dear Mrs. Halpert,

Further to our correspondence earlier this year about the proposed exhibition of drawings and graphics of Ben Shahn, I think that steps should be taken in the near future, if we are to hold the exhibition in November as planned. During this month, we now find that we can devote a larger gallery to this show, so that we would require at least 40 items.

If it is possible for you to let us have the works for this month, the dates would be as follows:

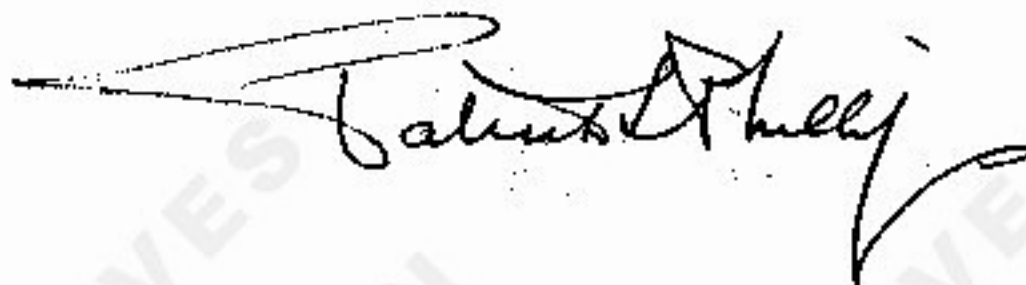
Hanging date - October 22nd
Opening date - October 28th
Closing date - November 19th

Thus, you will see that if the works come over unframed, we shall require quite a bit of extra time in order to attend to the framing.

As we are not on the spot, we will have to leave the selection to you, but have no idea as to Ben Shahn's current prices. We think in general that we would prefer as many drawings and water-colours as possible rather than prints, unless these would prove too expensive for the English market.

I imagine that when this letter arrives your gallery will be closed for the Summer, but it is essential for us to have all relevant information as soon as possible, so that we can make the necessary arrangements for good publicity. I would, however, appreciate a reply at your earliest convenience, and trust that there will not be too many difficulties in the way.

Yours very sincerely,



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September 4, 1939

POL
Mr. Francisco Ingrassiatano, Director
National School of Fine Arts
Ministry of Education and Justice
Avda. Poc. of Buenos Aires
Argentina

Escuela Nacional de Bellas Artes

Dear Sir:

Your letter arrived during my stay in Moscow and therefore has just reached me.

We shall be glad to add your name to our mailing list for whatever catalogues are issued in the future.

I am forwarding your letter and a translation made by my secretary to the American Federation of Arts, which can supply you with the list of names you requested. Perhaps it would be a good idea if you obtained from the Federation a copy of the directory they publish which has a complete list of institutions and the categories they cover in the arts.

Sincerely yours,

EBH:pb

Copy to American Federation of Arts
1003 Fifth Avenue
New York 28, N. Y.

Maria Teresa Serres, Secy

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September 4, 1959

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Hiing Fred:

Indeed I was terribly shocked to learn upon receipt of your letter that I had misled you, as I assumed we had a date after the middle of August. I really feel very sad about it. Of course I regret, too, that you had, as you called it, an offbeat trip and that for some reason you had had enough of the East, but if you completed five paintings, the trip certainly was not a failure.

Now, I gather, you are very busy painting oil clothes on your males and G-straps on your girls. Has a set of regulations been effected and are you getting the job of supervising the new art in Los Angeles? I have an idea. How about splitting the risk in two by hiring Christine Jorgensen to pose? And I thought that Russia had tough rules! As a matter of fact, I could write a very convincing article to the effect that we have more conformity than the USSR and I am referring to ART.

Of course I hope that one of your exhibition ideas will bring you to New York very soon. If I run out of gallery ideas maybe I'll try one of those new gadgets that bring you out to the Coast in three and a half hours.

Affectionately,

EGH:ph

WEISSBERGER & FROSCH
COUNSELORS AT LAW

L. ARNOLD WEISSBERGER
AARON R. FROSCH
CABLE "ARNWEISLAW, N. Y."

120 EAST 56TH STREET
NEW YORK 22, N. Y.
PLAZA 8-0800

September 4, 1959

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Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

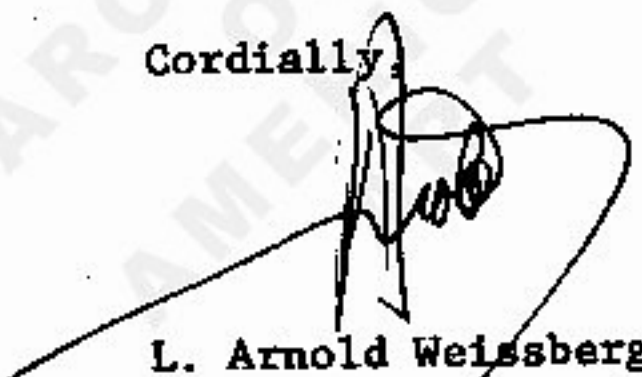
Would you by any chance have any photographs of
the following artists or could you tell me where I
might get them:

Arp
Cadmus
de Chrico
Hans Hoffman
Picasso

I have several other matters to discuss with you, so
phone me when you have your first opportunity.

Warm regards.

Cordially,



L. Arnold Weissberger

LAW:agg

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September 7, 1959

Mr. Stephen Bridges
40 West 13th Street
New York 11, N. Y.

Dear Mr. Bridges:

I returned from abroad a very short time ago and almost immediately afterwards received a copy of your letter addressed to Abraham Rattner, who, as you know, is in Paris and will not return for some time.

This refers to the photographs you request for "Stained Glass Quarterly." Unfortunately, we have only two or three prints of the De Waters job and these were sent to Rattner. Our photographer will return from his vacation about the 15th of September, when I can order additional prints from him to be forwarded to you. However, I think it might be wise to get in touch with Mr. Jerry Lechl, c/o the De Waters Art Center, or the director of the latter. At the moment I am in my summer home in Connecticut and have no record of names or addresses. It would be too bad to omit this material from the magazine and I sincerely hope that you can obtain the material before I return.

Thank you for your cooperation.

Sincerely yours,

EGH:pb

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September 7, 1958

Mr. Raymond Eim
Common Travel Bureau, Inc.
45 West 40th Street
New York 20, N. Y.

Dear Mr. Eim:

Thank you for your letter.

Enclosed please find Voucher No. 3222. I shall be most grateful for your cooperation in attending to this matter.

Sincerely yours,

EGM:pb
Enclosure

September 7, 1959

Mr. and Mrs. Jerry Bywaters
The Dallas Museum of Fine Arts
Dallas 1, Texas

Dear Mary and Jerry:

It was so nice to find your card on my return from Moscow. I hope that you enjoyed your trip and are as pleased as I am to start the new season in the good old U.S.A. Incidentally, did you see today's (August 8th) Times and Herald-Tribune, with the blunt announcement that the cycle is ended. I was very much amused.

During my stay in Moscow — and what an experience — I often thought of you and your Minute Women or whatever. I had thousands of these at the exhibition who talked exactly like our dear president and Congressman Walter and like your American Legion boys. They seem to make them in every country, don't they? Nevertheless, there are always enough intelligent people who have other ideas and who respond to creativity in whatever form it may be expressed. I suppose these diversified attitudes among the public must continue in as personal a field as art and I feel that those of us who really believe strongly enough in what we show in our museums or galleries can always keep their chins up. Don't you?

I am sorry I missed you when you were en route to Germany and hope that we can get together soon.

My very best regards.

Sincerely yours,

EGM:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

MUSEUM OF ART OF OGUNQUIT

SHORE ROAD, OGUNQUIT MAINE

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WILLIAM I. HOMER, *Curator*
TELEPHONE: WELLS MIDWAY 6-2174

September 5, 1959

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

We have had a most successful season. Attendance is up 60 per cent over our high for any previous season. Both the Demuth show and the George A. Curtis sculpture have been very popular.

But probably the most popular single exhibit this summer has been the Ben Shahn "Homage to Rilke." I have found a number of people crying in front of it, and quantities of people have wanted to buy it or secure a facsimile. (As for the Director, his choice is "Distinguished Air.")

Next summer I want to put on in the Long Gallery (where we held the small John B. Flannagan exhibition last summer) an exhibition of small sculptures by Bill Zorach. I understand from Phillip Beam that Bill has been doing a number of these recently. I don't want to put on a show of Bill's large work such as the "Embrace." We would show "Victory" outdoors as per the enclosed post card and then show ten or twelve more of Bill's small sculptures in the Long Gallery. Our permanent collection of sculpture, which is now quite sizable and has been largely in storage the last few years, would be shown in the Foyer and Sculpture Court. I am writing to you rather than to Bill because a lifetime has taught me that an artist is the poorest judge of his own work and the least fitted to assemble a show of his own.

We would like to have your help also on the other show that I am planning for next summer for the Square Gallery as we will want two or three Harnetts. The exhibition will be of some post civil war

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Mrs. Edith Gregor Halpert

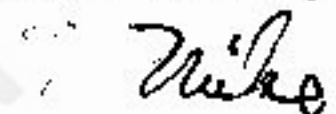
-2-

September 5, 1959

painters, two or three examples of each, and including Harnett, Eakins, Kensett, Eastman Johnson (on account of his being a Maine artist), and possibly Mount. The show would not be to prove any particular "ism," simply to assemble a good group of paintings of the middle and late nineteenth century. We have already shown Winslow Homer and Mary Cassatt here. There are a couple of paintings belonging to Maxim Karolik that I would like to borrow, including the "Waterfront, Sacramento" by Tirrell and the "Castine, Maine" by Fitz Hugh Lane.

I hope that your very active summer has not been too tiring.

Your sincere friend,



Henry Strater

md

Enclosure--Post card

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is it not possible to have propaganda initiated to stop any further demonstration, whether among small political, national, or racial groups, or any other organizations?

As previously mentioned, I am not a Communist and I am not a member of the Communist Party. I am not a member of the Communist Party and I am not a member of the Communist Party.

Mr. Irwin D. Canham, President of the U. S. Chamber of Commerce, Washington, D. C. I have your letter and I am very glad to hear from you. I am very glad to hear from you.

Dear Mr. Canham:

I had the great privilege of having you on "Meet the Press" and was strongly tempted to write and tell you how very enthusiastic I was about your statements and attitude about your visit in the U.S.S.R.

As curator of the exhibition of paintings and sculpture at the American National Exhibition in Moscow (where I remained for four weeks), I, too, had occasion to witness and hear a great deal. Also, because I was in Russia as a tourist last year for almost four weeks, visiting Leningrad, Moscow, and Odessa, I was already familiar with certain aspects of the country and with the added advantage of knowing the language and understanding not only conversation directed to me but also many remarks made both last year and this year, whether in taxis, at the exhibition, on the streets, or in private homes, I had a better conception — or at least had occasion to have a better conception — than most of the Americans who were there this current summer.

I found the reactions expressed by you during the interview so correct and so profound that I was delighted that they reached a large audience. While I hesitated to write this to you earlier, as I am not in the habit of sending fan letters, the many articles I have read during the past two weeks and particularly in today's papers (Sunday, September 6th) have encouraged this communication. The articles to which I refer indicate that there will be various demonstrations of protest on the occasion of Khrushchev's visit to the United States. This possibility actually frightens me. As you mentioned during the interview, the people are exceedingly friendly and when they part, after even a slight conversation, they part with the statement "Mir e dreezhai" I am convinced that they mean it, as I had lengthy discussions and talks with literally hundreds of people. And while they do not agree with our form of government and we do not agree with theirs, the people are sincerely friendly and certainly made every effort to show it both privately and publicly. Any indication on our part to the contrary will encourage the propaganda and will encourage the public belief that we, as a nation, are not peace minded.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.

September 7, 1959

Is it not possible to have propaganda initiated to stop any public demonstration, whether among small political, national, or racial groups, or any other organizations?

As president of the U.S. Chamber of Commerce and editor of one of the most vital publications in America, I hope that you can and will encourage public statements on television, radio, and in the press to offset the horrible possibility of any public demonstration. It is not necessary to greet the Soviet officials with banners, parades, brasses and cheers, but as guests of this government they should receive the simple courtesies without any adverse demonstrations.

I hope you will forgive me for writing to you at such length, but I feel very strongly that this is a critical event. I am sure that with our relations internationally and with the Soviet Union, the Soviet public will be sympathetic to the Soviet point of view.

As a member of the exhibition of the American National Exhibition in Moscow (where I remained for four weeks), I too, had occasion to witness and hear a great deal. Also, because I was in Russia as a Soviet last year for almost four weeks, visiting Leningrad, Moscow, and Odessa, I was already familiar with certain aspects of the country and with the advantages of knowing the language and understanding not only the Russian but also many remarks made both last year and this year, whether in letters, at the exhibition, on the street, or in private homes. I had a better conception -- or at least had occasion to have a better conception -- than most of the Americans who were there this current summer.

I found the reactions expressed by you during the interview as correct and as profound that I was delighted that they reached a large audience. While I hesitated to write this to you earlier, as I am not in the habit of sending fan letters, the many articles I have read during the past few weeks and particularly in today's papers (Sunday, September 6th) have encouraged this communication. The articles to which I refer indicate that there will be various demonstrations of protest on the occasion of Khrushchev's visit to the United States. This possibility naturally frightened me. As you mentioned during the interview, the people are exceedingly friendly and when they part, after even a slight conversation, they part with the statement "Mir e shchastliv!" I am convinced that they mean it, as I had lengthy discussions and talks with literally hundreds of people. And while they do not agree with our form of government and we do not agree with theirs, the people are sincerely friendly and certainly made every effort to show it both privately and publicly. Any indication on our part to the contrary will encourage the people and will encourage the public belief that we, as a nation, are not peace minded.

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
be published 60 years after the date of sale.

September 7, 1969

Mr. Richard B. Freeman
Head, Department of Art
University of Kentucky
Lexington, Kentucky

Dear Mr. Freeman:

In going through the volume of mail which accumulated while I was
in Russia, I found your letter addressed to Abraham Rattner and
am writing to advise you that I shall attend to this matter when
I return to New York.

If you are also interested in any of the other artists listed at
the bottom of this letterhead, please let me know.

My best regards.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 1, 1956
(dated 9/8/56)

Mrs. J. Watson Webb
The Brick House
Shelburne, Vermont

Dear Electra

You are really a dear to bother with me at all and I certainly appreciate your letter.

I was quite shocked to learn that Mr. Webb had been so ill. When did this happen? On the other hand, I am pleased that he is better now and gaining. I hope by the time this letter reaches you he will be fine and I know that the weather has improved tremendously. It certainly was a horrid summer.

For an old war horse, I am embarrassed to admit that I, too, have been having a most unfruitful time. It seems incredible but the Moscow experience has certainly wrecked me completely and although I have been here almost three weeks doing absolutely nothing and avoiding all social contacts, I am still somewhat weary. The doctor told me on my return that I had the worst case of physical exhaustion he had seen and I know it is true because I could not even walk as far as the pond and have not had a swim during my entire stay. Needless to say I have accomplished absolutely nothing except rest and I do feel considerably better now that I am about to return to New York. Of course as soon as I get into the daily routine I know I will snap back into action. Here I was completely relaxed, with no serious problems of any kind and no one pushing me around. I refused to have anyone come up for a weekend or any other time and it was the only wise accomplishment of the summer.

I have thought many times of your gallery and agree that it is both beautiful and functional, and by functional I mean exactly that, as opposed to the modern interpretation of the word. After being closeted in a so-called "functional" building in Moscow, where nothing worked, I appreciate this even more and enjoy looking at my furniture which really works as intended.

Tomorrow night I am leaving for New York and the new season. Naturally, I am delighted that you are planning to go ahead with the collection, bringing it up to date. Yours will be the only New England gallery in every wide territory which will tell the American story.

completely, if you add modern, and I mean contemporary, paintings and sculpture. You may rest assured that I will dig out my treasures for you. Within a couple of weeks I shall have everything organized in the gallery and in working condition. I can then concentrate on a selection for your consideration, particularly since I know the type of paintings you respond to especially. If Mrs. Carlyle has a list of the new collection, it would help me materially in the selection if she would send me a copy. I am quite familiar with the Karolik pictures and can follow through accordingly. Incidentally, are you still interested in the few paintings that you had selected previously and which our photographer did not attend to? He should be back by the 10th or the 12th of September and I can send you the prints shortly thereafter. The pictures were put away.

I can just see you with your home problems, the Museum, plus taking over Sterling's work. It makes me feel feeble and antiquated in comparison. How do you do it?

The local stand did not have a copy of Town and Country, and of course I shall not be able to get the Boston Herald unless you supply the date. Can Mrs. Carlyle attend to both of these dates, as I am eager to read the reviews of the Shelburne Museum? I promise not to look at the photo.

Believe it or not, with all the problems the State Department had about the Moscow exhibition, it is now preparing a show for Rio and one concentrating entirely on American folk art. Miss Bingham has phoned me several times asking me to help and although I said no very promptly, as I cannot devote so much time and energy to such outside responsibilities, I broke down finally and shall probably write you about several loans, as I feel an exhibition of this type would be a very valuable asset in our international relations, now that the government seems to appreciate how valuable such cultural exchanges are. When you get back and have some time, I should love to tell you some of the really extraordinary experiences I had in Moscow in relation to American art. The attendance was simply stupendous, ranging from ten to twenty thousand people a day, right through 10:00 p.m., plus a continuity in my hotel apartment with young artists who were very eager to discuss many of their problems and to ask a tremendous number of questions. It was really gratifying to find such tremendous interest and to realize how very similar all people are in all countries. I do hope that the American public will not have the many demonstrations that are now being prepared as a result of the visiting officials and everyone working at the national exhibition were welcomed, highly treated most graciously, although we had many private quiet disagreements. Wouldn't it be wonderful if we could have such a friendly existence with all the nations?

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I am so delighted about your growing attendance but not at all surprised. But please do not continue working as hard as you do.

I certainly look forward to seeing you and hope that it will not be very long before you come to New York. I promise to be alert and to avoid any reference to fatigue.

Much love to you.

EGH:spb

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September 8, 1959

Mrs. Jean Lipman, Editor
ART IN AMERICA
635 Madison Avenue
New York 22, N. Y.

Dear Jean:

As you requested, I had that fabulous article by Dr. V. Kamenov translated and am enclosing the latter in its pristine state and in the revised form as well. Mr. Kryzyski did an excellent job on this translation. With the language barrier it was difficult to sustain the flavor but he succeeded very well. His bill is enclosed and compared with what I have been charged for far littler jobs, this is very cheap. As we discussed, since even Stevenson can't achieve a royalty basis, I am sure that you are free to publish it in its entirety or in part.

You will note that while there are many references to the contents of this specific exhibition and to Goodrich's foreword, the article takes in many more artists and a general report on American art. I am sure that there is no one who could do a better job, as this Kamenov seems pretty thoroughly informed. At the end of the translation of the article you will note his title and the name of the paper, Sovetskaya Kultura, in which the article appeared in the issue of August 11, 1959. This newspaper is published in Moscow on Tuesdays, Thursdays, and Saturdays. The article was illustrated with reproductions of photographs taken by the Russians themselves of the De Kooning and Jack Levine paintings and of Ferber's sculpture.

I suppose I was very rude not to have referred to the honor conferred on me by the magazine. Thank you.

Sincerely,

RMH:pb

Enclosure

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September 8, 1959

Mrs. Edith Gregor Halpert
The Downtown Galleries
32 East 51 Street
New York, New York

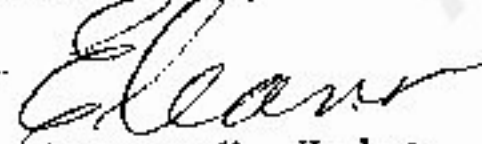
Dear Edith;

I am enclosing a check in the amount of \$150
to cover the restoration charges for the
O'Keefe painting which was exhibited in ART:USA.

After a long altercation with both trucking
companies who refused to assume any responsi-
bility, ART:USA: 59 is sending you their check
for the damage.

We are very sorry if the delay has caused you
any inconvenience.

Sincerely,


Eleanor H. Hedge

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purchaser is living, it can be assumed that the information
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PRESENTED BY: AMERICAN ART EXPOSITIONS, INC.

673 MADISON AVENUE

NEW YORK 21

NEW YORK

TEMPLETON 8-4696

WENDELL DAVIS
THOMAS L. CHENEY
WILLIAM W. SULLIVAN

DAVIS & CHENEY
ATTORNEYS AT LAW
68 MAIN STREET
DANBURY, CONNECTICUT

TELEPHONE
PIONEER 8-9291

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September 8, 1959

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

Mr. Bolmer has signed and returned the acknowledgement copy of my letter dated August 31st, another copy of which I sent you with my letter of September 1st. This together with the fact that nothing subsequent to the contract appears on the land records indicates that Mr. Bolmer is firmly committed to the contract and has no apparent intention of disposing of the land otherwise.

I am aware that the delay in obtaining the map from Joseph Bennitt has passed beyond the reasonable stage. However, I do not know of any way to get it out of him other than what we are doing. It is my personal view that with Mr. Bolmer firmly bound to an extension of time under the contract, the thing to do is relax and wait for Bennitt.

Very truly yours,

Thomas L. Cheney

PLC:L

Art Gallery
1036 San Lucia Dr. S. E.
Grand Rapids 6, Michigan
September 8, 1959

Mrs. Edith G. Halpert
Downtown Gallery
East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

To confirm our conversation of this morning...the Friends of Art, of the Grand Rapids Art Gallery, would very much like to have you speak here in March, 1960...sometime during the week of March 13 - 19...on your visit to Russia, or, if you prefer, on a topic of your own choice.

Currently the local interest in our exhibit there is running high, and I doubt if it will have died down by March. Meantime, however, we'd just like to know whether you can come, and whether you could also arrange to serve as the judge of our Western Michigan Art Exhibition at that time.

We've been corresponding with the Joslyn Art Museum in Omaha and understand they're planning to invite you there sometime during March...probably you have their letter waiting for you in the large stack of mail which must be on your desk. But we thought that a Mid-West schedule might be shaping up for you...and do hope that if you can come, you can include a visit to Grand Rapids.

Since we're hoping to print membership-drive programs September 17, we would appreciate a reply via the enclosed addressed air mail envelope...and in the same breath, our apologies for requesting a decision so soon after your return!

Sincerely,

Anne Zeller

Anne Zeller
Program Chairman, Friends of Art

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COLUMBIA BROADCASTING SYSTEM, INC.

485 Madison Avenue, New York 22, N.Y.

FRANK STANTON

President

*Pl send
catalog PO ✓*

September 8, 1959

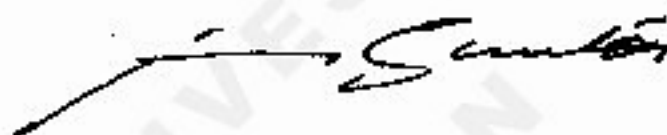
Dear Mrs. Halpert:

When you send out future announcements of your Gallery, could you please include:

Mr. and Mrs. Howard J. Morgens
2347 Vista Place
Cincinnati 8, Ohio

Mr. Morgens is President of Proctor & Gamble Company.

Sincerely,



Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

mb

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OTympia 2-1444

September 9, 1959

Dear Larry:

Thank you for your very nice letter. I am sorry you had such a hectic summer and were unable to make the trip out here. However, what with our having a baby in July it has been fairly hectic here too and it will be easier for us next summer to give you the attention and entertainment you deserve.

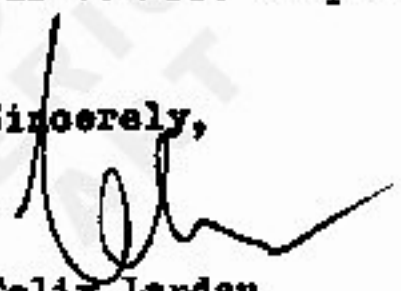
In regard to the Tamayo shipment, the charges were \$9.12.

I am very anxious to hear from Mrs. Halpert about Zajac. Three or four other galleries in New York want to show his work this coming season, but I've held off, hoping that we can arrange something with you.

I haven't had too much luck with the things I got from you for the summer but I did sell the Max Weber, "Contemplation" (gouache). I am enclosing a check for \$1000.00 on account. I think that there were a couple of prints sold as well and I'll let you know about those within the next few days.

I'll probably be in New York sometime in October and meanwhile please give my best regards to Mrs. Halpert. Please let me hear from you soon.

Sincerely,


Felix Landau
Felix Landau Gallery

Mr. Lawrence Allin
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

FL:mm
encl.

THE PRINT CLUB

1614 LATIMER STREET
PHILADELPHIA 3

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AP
Get me from about this

September 9, 1959

Mr. John Marin Jr.
Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mr. Marin,

We never heard anything further from you about the Shahn print that was damaged last spring. We are not permitted by our insurance company to send you the insurance money until we receive from you the damaged print. Please send us the print, *Lute and Molecules*, so that we can send you the money. We are anxious to have this matter cleared up.

Sincerely yours

Bertha von Moschizsker
Bertha von Moschizsker
Director

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WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

September 9, 1959

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH
Director

JOHN L. H. BAUR
Associate Director

ROSALIND IRVINE
Curator

MARGARET MCKELLAR
Executive Secretary

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Thank you very much for your check to aid in the transportation of the Zorach exhibition. It is terribly kind of you. I do not need to tell you how much we appreciate your generosity.

I have written to nineteen museums in various parts of the country about the Zorach exhibition and have made additional verbal inquiries with others, but the three that you mention, Miami, Columbus and Cincinnati, are the only ones that could finally take it. I do not recall any mention of Syracuse being interested. I approached all of the galleries that you suggested, such as San Antonio and Cincinnati, but Syracuse was not among them. I am afraid that at this late date it would be difficult to arrange any further showings, but for a sculpture show which presents so many installation problems I think that this is a pretty good tour.

I can well understand that your exhibition in Moscow must have been exhausting, but from every account I hear that you did a wonderful job. I thought your article was tops. I hope you can get a little rest before the season gets in full swing. You certainly deserve it.

With my warmest thanks again,

Sincerely yours,

Luck
Associate Director

JIMB:pw

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WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER, MASSACHUSETTS

TELEPHONE PLAZA 2-4678
CABLE ADDRESS: WORCART

September 9, 1959

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed are two lists of the insurance valuations of the objects which you are borrowing for your exhibition of the American section of The Dial Collection exhibition. When you have placed the insurance on these objects, will you please sign and return the original copy to us so that we may cancel our insurance.

Excluded from the lists are those objects borrowed from you directly or from The Downtown Gallery and those which you are borrowing from the Worcester Art Museum. The latter are insured under our own policy and we will bill you for the premium later.

Sincerely yours,

Jean M. Bigelow

Jean M. Bigelow
Registrar

Enc. (2)

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Abiquiu, New Mexico
September 10, 1959

Mr. Lawrence Allen
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Lawrence,

Ever since I got your letter I have been busy washing clothes so I will have something to wear when I get to town next week, as your letter suggests that nothing dries any more in that terrible city. From your letter and others, the weather must be a real nightmare - and I only hope it is over soon.

Miss O'Keeffe got down from the mountain, as you know by now from her note. She was still quite cross when she returned, as she hunted all over but couldn't find any trees big enough to make a crate for the paintings - I guess she has used them all up on you in past years, and we must wait for the trees to grow a bit more. So we used our utmost ingenuity to remake and patch an old crate, and two paintings went off to you via RR Express, you should have them next week. - The one I wrote you title etc. before.

The other: Pedernal - From the Ranch, II. 1958, 30 x 40,
price \$6000.-.

When Baker photographs them, could he make three prints each for Miss O'Keeffe? *Keep them in NY for me, please. -*

I'll call you next week about them - work on frame, etc. -

The time out here has passed all too quickly - and I cannot believe that I will be back in that grey damp city next week.

Sincerely,



Doris Bry

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9/10/59

Mrs. Robert Haas, Underhill Road, Scarsdale, N.Y.
(3 days a week at Institute of Physical Medicine
and Rehabilitation, 400 E. 34th Street) CIG
- wants insurance valuation of the flower painting
by Leon Hartl formerly owned by, she thinks,
Carol Greenberg (Hank Greenberg's wife) whom
Mrs. Bernard Gimbel (who is on the auxiliary of
the Institute) persuaded Mrs. Greenberg to give
to Mrs. Haas for the Institute, where it is being
much enjoyed. Mrs. Haas says it is in poor con-
dition and she believes Mrs. Greenberg discussed
with the DG the cost of having it restored and
decided instead to give it away.

pb

(her husband's office is right around the corner
on Madison Avenue - Dr. Robert Haas)

Write
val. as is
for ins.
\$500

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A-Work-A-Day Calendar

JAN	FEB	MAR	APR	MAY	JUNE
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
JULY	AUG	SEP	OCT	NOV	DEC
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

LAST MONTH							1959 SEPTEMBER 1959							NEXT MONTH						
1959 August 1959							S	M	T	W	T	F	S	1959 October 1959						
									1	2	3	4	5					1	2	3
2	3	4	5	6	7	8	6	7	8	9	10	11	12	4	5	6	7	8	9	10
9	10	11	12	13	14	15	13	14	15	16	17	18	19	11	12	13	14	15	16	17
16	17	18	19	20	21	22	20	21	22	23	24	25	26	18	19	20	21	22	23	24
23	24	25	26	27	28	29	27	28	29	30				25	26	27	28	29	30	31
30	31																			

WEDNESDAY

2

SEPTEMBER

ENGAGEMENTS

MEMORANDA

8:00	
8:30	
9:00	
9:30	
10:00	
10:30	
11:00	
11:30	
12:00	
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3:00	
3:30	
4:00	
4:30	
5:00	
5:30	

Departure.
Most anxious to hear all about your summer.

Truly
Sincerely

Shore

Sept. 10, 1959

Dear Edith,

We've read about you in Time Magazine —
We've read you in the N. Y. Times & Boston Papers —
Now, can we meet you in person for dinner
in N. Y. Sept. 24th? We'll be there for one day.
Planning to leave for Israel & parts East Oct. 18th
for a four week visit & doubt that we'll get to
N. Y. again, other than this day trip, before our

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Sylvia

RICHARD T. YONKERS
HACKLEY ART GALLERY
MUSKEGON, MICHIGAN

September 10, 1959

Miss Edith Halpert, Director
The Downtown Gallery
43 East 51st Street
New York City

Dear Miss Halpert:

Your recent letter has arrived in reference to the book of drawings by Indian Scouts. I have mailed this to you and I hope you receive it shortly in good order.

As I said before it is, in my opinion, a unique and beautiful document. It is done in four obvious styles and I was very interested in the series of drawings - something like animated cartoons. Many of the individual pages are masterpieces of their kind. Look it over and in due time tell me if you are interested in purchasing it. I can give you the brief history of it.

In closing, may I congratulate you in speaking up about the Russian Exhibition.

Very sincerely yours,


RTYjlt

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[illegible]

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[illegible]

September 11, 1959

Dear Edith

What a hassle! Have you heard about my 25 minute slug - first with Mr. K on the 3rd? I got most of it documented afterward. Frees and Brady were most anxious for it so I typed it out before taking the plane yesterday. That is only one of the things I want to tell you about.

The catalogues are being mailed - wait till you hear about that! And the rest of the books distributed - another story! And the paintings and sculpture packed and inspected and landed, and one shipment already in Washington by K L M. The rest to go shortly if not already en-route.

I've mailed off all your books etc, but the only way it could be done was in a series of small packages. Time schedules are something, as you remember, and I usually was in with Messmore at 7 A. M. to prevent the large catalogues being stolen by the military; They became so sought after that several whole boxes were hijacked -- and then frequently back to the hotel by the 10:15 P. M. bus. I've lost 15 lbs - an improvement - and now have a cold, but otherwise no damage. So I sent off the books in lots weighing under the limit, all addressed to the Gallery. I could find out nothing about the gift paintings though I asked the guides. The trouble is that mail takes so long that your letter post marked August 31, just barely reached me before I left. Perhaps some other guides may have the answer to the missing painting; they were mostly gone, and no longer coming out to Sokolniki

All the catalogues were gone by the 1st, everyone in the USSR wants one, and their black-mailed price is a measure of their significance. So I can't do anything about the request you enclosed, unfortunately.

I never could get Assinichaolis article but I have another from another source which I think should be at least as interesting if not considered more so. I must be off toward the Polish Cultural Minister now.

Affectionately

Dick

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DE PAUW UNIVERSITY
GREENCASTLE, INDIANA

September 11, 1959

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

To date the drawings of Dean Cornwell, Walter Klett, Dale Nichols, Eugene Berman, John Groth, Luigi Lucioni, Doel Reed, Rockwell Kent, Lamar Dodd, and George Bridgman have arrived for the Invitational Drawing Exhibition at DePauw and we are anxiously awaiting the arrival of Georgia O'Keeffe's drawings.

All drawings will be exhibited behind plastic if not framed and will be fully insured and protected. We will return them at the end of October prepaid and insured. We are working on the catalogue now and if you have not sent Miss O'Keeffe's drawings yet, there is still time because we will not hang the show until the twentieth of September.

We will send you slides of our exhibition and a copy of the catalogue as soon as it comes off the press. Vincent Price is giving a gallery talk on October twenty-first.

We want to thank you for your willingness to inspire our students, faculty and friends with the need for drawing in America today. We do hope you can visit our Art Center, if at all possible.

Sincerely,

A. Reid Winsey

A. Reid Winsey
Head of the Art Department

ARW:lm1

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DE PAUW UNIVERSITY
GREENCASTLE, INDIANA

September 11, 1959

Mr. Ben Shahn
c/o The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Shahn:

To date the drawings of Dean Cornwell, Walter Klett, Dale Nichols, Eugene Berman, John Groth, Luigi Lucioni, Doel Reed, Rockwell Kent, Lamar Dodd, and George Bridgman have arrived for the Invitational Drawings Exhibition at DePauw and we are anxiously awaiting the arrival of your drawings.

All drawings will be exhibited behind plastic if not framed and will be fully insured and protected. We will return them at the end of October prepaid and insured. We are working on the catalogue now and if you have not sent your drawings yet, there is still time because we will not hang the show until the twentieth of September.

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Sincerely,

A. Reid
Winsey

A. Reid Winsey
Head of the Art Department

ARW: lml

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W. P. MARSHALL, PRESIDENT

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NL=Night Letter

LT=International Letter Telegram

1201

26

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A127CC 9G 9 COLLECT DETROIT MICH 417PME SEP 11 1959

LARRY ALLEN, DOWNTOWN GALLERIES

5037

154 DLR AFTER 9AME SEP 12
32 EAST 51 ST NYK

PERMISSION GRANTED TO BORROW BURCHFIELD WATERCOLOR "HAUNTED
EVENING"

LAWRENCE FLEISCHMAN

1013P

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

ABRAHAM MELAMED, M. D.

Mrs. Edith Halpert
The Downtown Gallery
New York, New York

Dear Mrs. Halpert:

We are awaiting further information about the Shahn drawings and the Levine painting ("Parusshop"), following Mrs. Melamed's phone conversation with Mr. Allen during your absence.

Mr. Allen told us that a color transparency would be sent to us. We are very much interested in the "Parusshop".

With kind regards,

Sincerely,
Abraham Melamed. 25

1107 East Leno Lane
Milwaukee 17 Wis.
September 11, 1959



RITZ TOWER
485 PARK AVENUE
NEW YORK 22

Sept. 11, '59

Miss Edith Greger Halpert
Director
The Downtown Galleries

Dear Miss Halpert,

For your record, this will serve to notify you that the two paintings by Max Weber; La Parisienne and Repose were received and signed for by employees from your gallery on Sept. 9th.

Respectfully,

Miss Kathleen Halverson
Ses. to Mr. Charles Belles
Rogers
The Ritz Tower Apt. 15A

SYDNEY B. ROSS

378 West End Avenue, New York 24, N.Y. - TR. 3-7839

September 11, 1959

Mrs. Edith G. Halpert
32 East 51 St.
New York, N.Y.

Dear Mrs. Halpert:

I should like to ask you whether you might suggest any means that could resolve the problem this letter presents.

For many years, I earned my livelihood in business -- sales and management. Six months ago, passed the age of forty-five, I suffered a vascular illness that compelled me to relinquish the means by which I had always supported myself.

In the uncertain interval that has followed, I have sought occupation of a more sedentary nature -- work consistent with my physical limitations. Efforts have been addressed to the various community resources -- governmental and private agencies, work counselors, the ad columns of newspapers and trade publications. The varied suggestions of friends have been followed: organizations, private and non-private, specifically designed to assist those in a situation like mine, have been explored. Other random avenues have been examined. None has so far proved fruitful. Employers seem loath to offer an opportunity in a field in which the applicant has no earlier, specific work experience, though the individual could serve with complete competence in that work by virtue of his broad background in business generally. This appears to be the nub of the matter.

Though my livelihood has been derived from business, many years of study both here and abroad have been spent in the area of Human Relations. I was at one time a medical student in Vienna, and attended simultaneously the seminars at the Freudian Institute. The doctoral degree was not attained because of untoward economic circumstances. I have always maintained a continuing interest in the many problems that beset our society--Race Relations--Juvenile Delinquency--International Peace--World Health Programs--Betterment of Social-Economic Conditions--and kindred issues. I should welcome the opportunity to work in any of these fields, or in any other even remotely allied to them.

I should appreciate any thoughts you might have in this matter.

Sincerely yours,

Sydney B. Ross

Sydney B. Ross

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WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER, MASSACHUSETTS

TELEPHONE PLessant 2-4678
CABLE ADDRESS: WORCART

September 11, 1959

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed is the official receipt for the objects which are being sent to you by truck on Monday. When you have unpacked the objects, will you please sign and return it to us.

We have sent the Portrait of M. Moore by Lachaise to Budworth and asked them to hold it until a release has been received from Miss Moore for the delivery of it to The Downtown Gallery.

A report of the condition of the paintings from outside lenders will be sent to you on Monday.

Our conservator has asked that particular care be taken in handling the surface of the Archipenko as it is very delicate.

Sincerely yours,

Jean M. Bigelow
Jean M. Bigelow
Registrar

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ROL
ROBERT ZION · HAROLD BREEN
SITE PLANNERS · LANDSCAPE ARCHITECTS
141 EAST 44 STREET · NEW YORK 17, N. Y. · YU 6-8775-0
MEMBERS: AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS

111 September 59

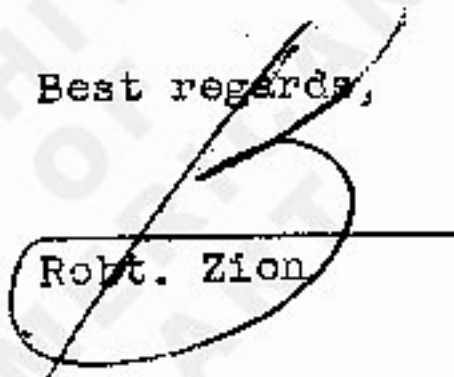
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Edith:

Over Labor Day weekend at the Schusters' there was a hard-core of Halpert admirers in continuous residence -- The Kramers and myself. Naturally we talked of you, and we all hope that the "peace and quiet" of New York City has repaired the damage done in Sokolniki.

Some day soon I would like to come down to the Gallery to see you in your native habitat, but in the meantime the next best thing is to pass along the name of a painter friend of mine who has been working very hard and perhaps will interest you. His name is Anthony Candido and he will call some time this week. I assume that you feel about young painters the way Max Schuster feels about young writers -- the more the better. If not, please don't hesitate to say, and I will ask Tony to hold off.

Best regards,


Robt. Zion

RLZ:AA

September 12, 1955

Mr. Henry Jay MacMillan
118 South 4th Street
Wilmington, North Carolina

Dear Mr. MacMillan:

I am so sorry to have missed your call last week.

We have the Kuniyoshi painting here and I did want to discuss arrangements with you, now that the season is about to start. As I advised you previously we shall be very to offer the painting to our museum and private collector clients, but I should like to know how you want the transaction handled. The routine arrangement is a charge of 25% commission on the part of the gallery. This means \$5000 less 25% to you. On the other hand if you prefer to work on a net basis, stating your final figure, we shall follow your wishes in the matter.

Wont you let me know.

Sincerely yours

ENC1a

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THE HUNTINGTON
HOTEL

NOB HILL · SAN FRANCISCO

12 September 1958

Dear Mrs Halpert:

A month ago in
Ogunquit Maine - at the
local museum - I saw a
charming work by Ben Shahn -
the illustrations of some
sentences of Rainer Maria
Rilke.

Is this for sale? If
so, at what price?

Thank you.

Very truly

Allan Ross, MD

WORCESTER ART MUSEUM
WORCESTER 8, MASSACHUSETTS

TELEPHONE PL 2-4678

Dear Mrs. Holgut -

Dove print is being made
from our negative & is being
sent later.

Also other photos if I
can locate them.

W

Sept. 12. '959

the executive of the ZIONIST ORGANISATION • תנהלת ההסתדרות הציונית



בית הנכות הלאומי בצלאל
The Bezalel National Museum

1956 - 1906

פ.ד.ב. 398 • ת.ד. • Jerusalem, Israel • ירושלים • phone: 5652 • טלפון

September 13, 1959

798/800

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
NEW YORK 22, N.Y.

Dear Mrs. Halpert,

I hope this finds you enjoying the best of health.

I heard all about the "Levine incident" and although from this distance my cheering could not be heard, I was. I hope you had a magnificent trip abroad and that other than a few minor mishaps the show in Moscow was a great success.

Chronologically, let me note a few days on the art calendar in Israel, and particularly at the Bezalel Museum. On August 22nd we opened here at the Museum an exhibition of contemporary American Graphic Art. Included, naturally, were the Ben Shahn silk screens we received from you and Dr. Kanof. We sent to you a few catalogues of that show. We arranged that Professor Arthur H. Heintzelman of the Boston Public Library be flown over here for the occasion. He opened the exhibition, lectured on contemporary American graphic art, and did an etching of Ben Gurion.

On the 25th in Tel Aviv, at the Helena Rubenstein Pavilion of that city's museum the "18 American Artists" show opened with Ogden Reid delivering the formal remarks. It was very well received here and is a wonderful show. I am sure a lot of thanks for its success are due to your generous help and loans. Please accept my personal thanks.

You will hear from Jack and Walter more about the show since they have been visiting Israel this last week and saw the exhibition on display. We are also sending to you some catalogues of that exhibition which we turned out.

The 18 American Artists show opens up here at the Bezalel on the 29th of September with Ogden Reid, Abba Eban and the chairman of the Board, who is also the Director General of the Foreign Ministry, Walter Eytan, delivering the opening remarks. We also will have a couple of evenings of movies (we just received a movie about Mark Tobey) and we hope to have a lecture or two in conjunction with the show. So all these shows and their successes are due in part to your generous help.

I will be back in the States this December and again look forward to seeing you.

Sincerely yours,

Karl Katz
Bezalel National Museum

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THE BUTLER INSTITUTE OF AMERICAN ART



RJ. 3-1711 • 524 Wick Avenue
YOUNGSTOWN • OHIO

Sept. 14th, 1959

The Downtown Gallery
32 East 51st St.,
New York 22, N. Y.

Attention: Miss Edith G. Halpert,
Director.

Dear Edith:

Sorry not to have answered your letter of July 9th sooner, but we have been away for over two months on a painting trip into Nova Scotia, Labrador, Newfoundland, et cetera.

During the course of the summer I had the pleasure of ~~Reading~~ about your activities in Moscow. It must have been a fascinating trip!

Several years ago we adopted the policy of inviting 50 pictures by people who had won prizes during the past year or so. Naturally, there are more than 50 prizes each year, so that we have to spread it around a bit. I believe that is the only reason I can advance for not including any artists from The Downtown Gallery. I will see that this is rectified next year, however.

We hope to be in New York sometime this fall and will look forward to seeing you again.

Sincerely yours,

be
Jos. G. Butler,
Director.

JGB:MC

Director: JOS. G. BUTLER

Asst. Director: CLYDE SINGER

Trustees: Mrs. HENRY A. BUTLER, President • Dr. J. A. ALTOFFNER • Mrs. ALBERT J. BRANDE • Mr. JAMES C. FOOTE • Mr. WM. J. GUTENBERT • Mrs. KAT LASSER
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The Christian Science Monitor

An International Daily Newspaper
Published by The Christian Science Publishing Society
One Norway Street, Boston 15, Massachusetts

Office of the
Editor

September 14, 1959

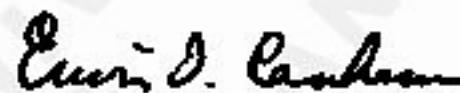
Dear Miss Halpert:

Thank you for your good letter of September 7.

We have been doing everything we can that seems suitable and pertinent, especially in The Christian Science Monitor, to prevent the very tragedies suggested in your letter. I tried to say more of this again in a nationwide network broadcast last night.

I am sure that all of us working together can do a great deal to insure that the Khrushchev visit will not be marred by hate.

Sincerely yours,



Erwin D. Canham
Editor

EDC:ewh

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

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DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

September 14, 1959

Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

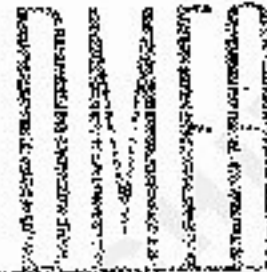
Glad to hear from you and to learn that you returned to the U. S. without being scalped either by the Russians or the Americans in Moscow. I know you enjoyed the trip and having the opportunity to talk about the exhibition at first hand with visitors. You got very good "publicity" in the American papers all over Europe during your stay in Moscow and I was more than amused to find you squaring off with Ike on certain art problems.

With the attention of vigilantes directed toward you this summer we had a rather easy time of it going about our business showing whatever art we cared to. ~~We~~ ^{They} did have one visitation from Wheeler Williams and his entire troupe but they made the mistake of trying to have master classes in art as well as dishing out propaganda at the same time and the people who had paid for the classes did not take very kindly to their entire approach.

During the summer I saw Lloyd Goodrich and he was obviously suffering from the Wheeler Williams, Walter, et al combine which had stirred up the Washington Congressional investigation. It is fantastic how much damage to the cause of art that group has been able to cause. I sincerely hope those of you in New York and close to the scene of the operation can combat them in their hometown.

Yes, I was struck as were you by the coincidence of the attitude represented by the art critics in the New York Times and Herald Tribune on the same (August 6) about abstract expressionism. I don't mind admitting that I got quite a dose of it on the continent this summer beginning with the Salon de Mai in the Museum of Modern Art in Paris and continuing over the continent up to the very large exhibition called "Documenta II" which was held in Kassel, Germany. If you don't have the amazing catalogues for that exhibit I think you should try to secure them. They were handsomely done and the

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DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

Edith Halpert.....2

one for paintings alone ran over 500 pages with many color reproductions. Most of the individual paintings were gigantic in size and must have cost a great deal of money ^{to assemble,} the source of which I cannot imagine. I was very sorry to see the American section, selected by the Museum of Modern Art I presume, to be the same boys they have been favoring for several years to the point where they have become entirely too familiar and their pictorial message very threadbare despite the huge size of their canvases. There is so much amazingly good talent in American that I surely hate to see the opportunities narrowed down to a favored few, all of whom seem to be pre-occupied with the same approach. Perhaps time will take care of this.

I do wish we might have gotten together somewhere on the continent for a round of discussions. I look forward to seeing you in New York sometime. It was good to hear from you.

Best regards,


Jerry Bywaters
Director

JB/cs

WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER, MASSACHUSETTS

TELEPHONE PL 2-4678
CABLE ADDRESS: WORCART

September 14, 1959

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for returning the ~~km~~ signed list of the insurance which you are carrying on the objects which we had borrowed for the Dial exhibition here and which have now been sent to your gallery. I note that you have added the portrait of Marianne Moore by Lachaise (valuation \$5,000.) and also the drawing of Marianne Moore by M. Zorach. I did not understand that you wanted this so returned it direct to Mrs. Zorach by railway express on Friday. We have not as yet received the release for the Lachaise from Miss Moore.

Enclosed is a list of the objects which we borrowed for the Dial exhibition and have now sent on to you for your exhibition with a brief notation of the comment made by our conservator when he examined them in April and again in September just before shipment to you. In view of the fact we are turning over to you the responsibility for these loans we wanted to inform you of their condition on arrival and at the conclusion of the exhibition. We would appreciate it if you would sign and return one of the enclosed sheets, bringing to our attention, if necessary, any additional remarks about the condition of the objects.

Sincerely yours,

Jean M. Bigelow

Jean M. Bigelow
Registrar

Enc.

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